



# HARMONY IN DRESS

BEAUTIFUL CLOTHES  
CORSETS AND DRESS FOUNDATIONS  
SILHOUETTES, COLORS, FABRICS  
GOOD TASTE IN DRESS,  
MILLINERY, AND ACCESSORIES  
THE DRESSMAKER AND TAILOR SHOP  
EUROPEAN SHOPS

WOMAN'S INSTITUTE  
OF DOMESTIC ARTS AND SCIENCES  
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## PREFACE

Clothes serve, first, as covering for the body, second, as an expression of individuality, third as an evidence of good taste, and lastly, as an indication of the circumstances of the individual.

This book concerns itself chiefly with the second and third points—individuality and good taste—both of which are considered essential by intelligent, progressive people. Bad taste in dress is as much a reflection as incorrect speech or bad manners.

Clothes should be enjoyed quite as much for their beauty and suitability as for their comfort. In the buying, planning, or wearing of clothes, the rules of dress should be understood so that a happy interpretation will safeguard one at all times.

This book deals, also, with color, line, fabric, and types, and expects the reader to read sufficiently far and with enough interest to find herself and to assimilate the necessary rules. Then, in her enthusiasm, she will be able to forget the rules specifically and, by her own advanced knowledge, will know how to adapt the season's colors and fashion requirements in an intelligent and satisfying way.

Progression in clothes details makes clothes creation interesting and keeps the great public out of uniform. There is an open road for those who understand the harmonies of dress and who appreciate the variety of possibilities of good taste happily expressed.

The business of good and beautiful clothes for the individual as well as the business of how to provide correct clothes for others is considered here. The "Dressmaker and Tailor Shop" section especially has been planned to have the reader realize that aiding in a more beautiful expression of clothes sense is contributing to the whole scheme of living, whether it be individually or collectively done.







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# CHAPTER I

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## THE CHARM OF BEAUTIFUL CLOTHES

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### HOW TO ACHIEVE BEAUTY IN DRESS

1. Beautiful clothes! Always they have been the outward expression of woman's charm. They accentuate her beauty, they enhance her loveliness, they silently bespeak her infinite variety.

The sweetest memories—the clearest pictures—of a long ago that we all cherish come back as we take in our hands again a treasured frilled or lacy gown that a loved one wore. A dear recollection of childhood is often centered in a simple, becoming frock.

Girlhood's fresh beauty knows no glory like a dashing dress that heightens the bloom on glowing cheeks and sets new stars in sparkling eyes. Nothing stirs a lover's heart like the one woman gowned with that artistry wherein every line and every tone bespeaks her own intimate and individual charm. And wise wives and mothers know the happy secret that fresh and pretty clothes hold back the years and inspire anew admiring, warm affections.



2. Possessing Beautiful Clothes. Beautiful clothes—all that they mean—can be yours. And not alone the joy of having them, but the even greater joy of making them. The accomplishment of knowing what is right for you, the satisfaction of fashioning with your own hands the lovely things you have desired, and the rightful, womanly pride of having and wearing them—all can bring to your home, to your life, to your world, a new measure of happiness.



This book, then, comes to guide, direct, and help you in achieving that which will make for success in dress. Take hold and master its rules, improve through practice upon its suggestions, and be one among a great number of women who are determined that the charm of women and the beauty of women's dress shall be as much appreciated in this age as in any in history.

**3. Dress Among the Arts.**—In writing of dress and its place among the arts, Arnold Bennett, that versatile English writer, says: "The art of dressing ranks with that of painting. To dress well is an art, and an extremely complicated and difficult art. What makes it all the more complicated is that the less money you have available for the purpose, the more difficult it becomes. It comprises all manner of problems, and, above all, the expression of one's individuality. And to express one's individuality by means of textiles, at the same time keeping within the fashion, is an affair whose delicacy may be guessed by any mere man who has ever selected a necktie 'to suit him.'"

This profound thinker and keen-eyed observer does not hesitate to claim for the art of dress a front-rank position among the fine arts. "I have called dressing an art," he continues. "To my mind, it is the most influential of all the arts, and is capable of giving more pleasure to the community at large than all the other arts combined. It has professors worthy to rank with the foremost painters, musicians, poets, and architects. It is the finest and most powerful application of the poetic principles to ordinary daily life. Every well-dressed woman is a public benefactor."

**4.** Once becoming, appropriate, and attractive dress is developed, artistic dress is sure to follow. To select clothes having these attributes, a thorough knowledge of one's individual type is necessary. Knowing this and what styles can and cannot be worn, adopting the becoming style, and modifying and softening it as the years and fashion demand, women cannot help but give expression to artistic dress.

Artistic dress opens a broad, generous avenue of interest for all thinking women, giving opportunity for individual development and expression. Woman's dress throughout the ages has advanced because of the appreciation of its charm, color, fabric, and silhouette. Time will serve to make it a more cherished art—one that will bring greater joy as it is better understood and appreciated.



**5. Developing Interest in Attractive Clothes.**—To appreciate this art, to get the full benefit of its possible enjoyments, to be, as Bennett says, "a public benefactor," you must, first of all, develop within yourself an interest in correct and attractive clothes and a desire to appear appropriately dressed. Unless you possess such an interest and a desire and permit them to have constant play in the planning, making, and wearing of your clothes, you may appear unattractive and to a disadvantage, no matter how many clothes you have. Also, without concern for your appearance, you may miss entirely all the happiness and assurance that correct clothes, properly worn, can give you.

Many young girls and women evidence attractive dress before they learn what is becoming. While this is not a complete accomplishment, it is a worth-while achievement, for attractiveness, once acquired, reaches out and encourages becoming dress and helps to bring about an individual expression of artistic dress.

**6. Developing Individual Taste.**—Individuality in dress is reaching toward perfection and should go hand in hand with becomingness, appropriateness, and attractiveness. Individuality beautifully expressed is a real asset—one well worth striving for.

Oftentimes, money is a safeguard to people of poor taste because it permits them to frequent exclusive or expensive shops, where it would be almost impossible to purchase anything that was not in good taste nor correct for their individuality. One of the chief reasons why shops become exclusive or expensive is that some one person or group of persons is in authority there, who has good taste and exercises it in creating or providing the wares that are displayed. So a person of poor taste, or one possessing no taste at all, is much safer in such a shop than elsewhere.

But why pay some one else to think for you? One of the thoroughly enjoyable things about living is the privilege of developing your own individual sense of appreciation and the opportunity to derive pleasure from it by dressing up your tables, your houses, yourselves, and oftentimes your friends.

So, no matter how much or how little money you have, no matter whether your dress needs are few or many, study to know your type, what colors, lines, and fabrics are becoming and then, with this knowledge at your command, work to dress appropriately and attractively.



7. Also, in planning and making your own clothes, you will find real satisfaction in working to acquire good taste, remembering that useful, appropriate articles are seldom conspicuously out of fashion. And where it is a responsibility to determine always what is correct for your type as well as useful and appropriate, such a task is usually lightened by the changes offered, the inspiration of having new things, and the pleasure resulting from the right selection.

Some persons say, "Yes, changes are stimulating to trade." But in the ways of progressive people, these changes are active and definitely stimulating to individuals, and consequently they are essential. It is people who make trade and receive the first benefit of the stimulant, which is always the most vital and important.

8. **The Influence of Pride in Dress.**—Aside from the stimulus that a new dress gives, there is always the matter of pride to consider. We may have a precious old coat that is comfortable and warm; yet it does not give the stimulus to our pride that we want and need. So, if it is possible, we buy a new coat and enjoy it; that is, if we haven't paid more for it than our conscience and pocketbook tell us is right for all concerned.

The sages of past centuries have condemned pride and fashion, classing them together as vices that produced no good. Yet, common sense of the most ordinary degree demonstrates to us daily that both pride and fashion are more beneficial than detrimental.

It is pride and personal comfort, not vanity, that makes us want to wear clean clothing. It is pride, not vanity, that makes us choose substantial materials.

9. A recent analysis of buying statistics made among Woman's Institute students showed that these women consider becomingness and serviceability as the two prime factors of purchase. While this is as it should be, the matter of pride must not be overlooked. A lecturer on advertising has said that if it were not for pride, we would all be satisfied to live in a house that cost no more than \$800. We would all be satisfied to wear dresses from the same piece of cloth and cut along the same lines, if service were the only point to consider. Our houses and our hats, our shoes and our dresses, would be exactly alike if we were not proud enough to be interested in finding something expressive of our degree of taste and individuality and especially becoming to us.



### CHARM IN DRESS

**10.** Charm expressed by means of clothes must come after appropriate and becoming dress has been achieved. And it is dependent almost entirely on the expression of your individuality through your clothes, with emphasis on your good points and suppression of your poor ones. So, in order to help you in the selection of clothes that are not only appropriate and becoming but possessed of charm as well, we shall consider you as an individual throughout this Book.

Dress and its phases may be thought of as a game. As all games must first have rules, the game may go tediously at first, but as soon as the rules are mastered, then skill becomes evident and the detail of rules is used unconsciously. Just so in dress. That which evidences charm is so subtly accomplished as to appear to be done by intuition or genius rather than rule. So we shall start with rules to enable you to become acquainted with yourself, showing you how you can tell by means of rules what is becoming, and then encouraging you to find that which is individual and distinctive, and consequently characterized by charm.



**11. Discovering Your Type.**—With all of the types given and complete descriptions of each one supplied, it is an easy matter to place yourself in the one to which you belong. First, you must determine what type you represent in line and then decide on your color type. If you vary from a specific type, place yourself between the two types that you most nearly resemble, drawing from the rules for both to suit your tastes and needs.

**12. Using Your Mirror.**—Frankness is a necessary asset to good results. We shall endeavor to be frank with you in pointing out your needs, and we shall encourage you to be frank with yourself, for we know you will find more good than bad in your physical makeup.



To study your type, get acquainted with your mirror. Study yourself when you are sitting down, standing up, and walking. Then set about to correct the faults that you discover in your grooming or attire. You will be delighted and interested with the results, for you will find many good features and interesting possibilities that you did not know you possessed. Perhaps you will find many unattractive ones, too, but "error uncovered is two-thirds destroyed," so the discovery of them will be an aid to you. You will not tolerate them when you realize their ugliness; instead, you will readily find a way in which to overcome these trifling hindrances to good looks.

**13.** It is good psychology for a woman to make herself believe that she is good to look at, for soon her friends will think that she is. In believing this truly, she will be constantly watchful of her intelligent expression of clothes knowledge. Some women whose mirrors are small seem to think that pretty women are those who powder the face generously and curl and fuss the hair noticeably; but this is expressing neither artistic dress nor gentility.

The face and the hair should be protected or enhanced by right coloring, line, and fabric, and not made to dominate the dress itself. The whole figure should express such a quiet harmony that the observer is totally unconscious of what it is that is agreeable, pleasing, or attractive.

**14. Selecting Colors for Your Type.**—Since choice of color, line, and fabric determine the becomingness of a gown, the woman whose ambition is to be well dressed must exercise great care that her selection conforms to her type. The principal types are here given together with the colors that are appropriate for them.

The blonde type with fair hair and pink and white skin can wear practically every color with the exception of the deeper yellows and some tones of red. A pale blonde is more limited in color choice, for she must avoid an all-black frock, also yellow, dark green, and red.

The medium blonde, who approaches a brunette type, will choose navy blue, brown, brick red, and rust, as well as the creamy tones of flesh and peach, if she wishes to appear at her best.

The colorful brunette wears black with especial charm, but she should exclude from her wardrobe some tones of purple and red, although certain reds may be used sparingly as trimming.



The mature woman, whose brown hair is turning gray but who still retains youthful coloring, may wear black, but she would not find yellow, brown, or red, except in the darkest burgundy, suited to her type. If, however, the skin is no longer fresh and clear, dark blue should be selected whenever possible, for this is safe for all of us and has the invariable advantage of being conservative and in good taste.

**15. Selecting Lines for Your Type.**—The consideration of line is more easily mastered than color if one will just bear in mind a few basic principles. It must always be remembered that long, vertical lines tend to slenderize the figure, while lines running cross-wise, or around the figure, give the opposite effect.

Neck lines also are very important. They should be governed by the shape of the face as well as by the general figure. If one has a round, full face, a round neck line will emphasize this; a **V**-neck line will take from the roundness of the face and also give a lengthening effect. A person with long and pointed features will look best in a round or **U**-shaped neck line.

If the features are decidedly long and pointed, it is best not to use the very round neck line, as the contrast will be too great. Rather, one should choose the slightly rounded, or **U**-shaped, line, as this will detract from the pointed features without making too great a contrast.

It is well to remember that when the shoulders are covered, the **V**- or **U**-neck opening should be at least one-third smaller than the face to give a right proportion.

Short necks, large busts, large hips, and short waists, all require consideration in the proportion of a dress so that no emphasis is given to them.

Waist lines should be inconspicuous and so arranged as not to divide the figure definitely. Skirt lengths should be considered from the standpoint of becomingness. Side-panel draperies help the large figure to have a modish skirt length without awkwardness.

**16. Influence of Age, Height, and Weight.**—The judicious woman, in selecting the style of her costume, will take into consideration also her age, height, and weight.

If she is young, she may wear dresses simply made and youthful in line. If she is older, she should wear dresses that are interestingly made and that emphasize charm and give background.



If she is tall and thin, she must be generous with yardage and let grace in line enhance her lithesomeness. If she is short and round, she should wear simple, tailored clothes as much as possible, and self-trimmed lace or Georgette dresses in preference to ruffled or

elaborately decorated ones.

If she is not stout, nor yet so thin as fashion pictures, she may use long waist lines, side drapes, and three-quarter sleeves, with simplicity as the dominant note throughout, thus evidencing dignity and yet giving a youthful effect.



If she is matronly in age and figure, she must strive for dignity and for either elegance or simplicity, as her station in life determines. If she is round and inclined to be full in front, she should make her dresses with darts at the shoulder or armhole so as to allow them to fit correctly in the front.

If she is large and masculine, she should select modest and unobtrusive fashions. If she is delicately feminine, her daintiness should be the emphasized charm.



## CHAPTER II

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### CORSETS AND DRESS FOUNDATIONS

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#### IMPROVEMENT IN WOMEN'S DRESS

**1. Saneness in Dress.**—Looking back for several centuries, we must concede that fashions in their revolutions have befriended women. Saner dress, though perhaps not so picturesque as formerly, is worn today than ever before. A famous lecturer says that civilization is made up entirely of unnecessaries, but this is not true of civilized dress, for practically all the binding, domineering fashions have been dropped as mud from fashion's wheel. The activities and mental development of women have made it necessary for them to wear useful attire and to forsake burdensome and incongruous dress.

The first requisite of art is usefulness. With each turn of fashion's wheel, dress is growing more and more artistic, for it is becoming simpler and more useful. Consider, for instance, the complete attire of the woman of today. Knitted undergarments are in the majority practical, perfect-fitting, and durable. Stockings are perfect-fitting. More sensible shoes than ever were worn in fashion's history are procurable today. Lingerie is simple, dainty, and never burdensome. And where is the modern woman who wears four to six stiffly starched petticoats?

Corsets are more comfortable, elastic, and adaptable to the figure. This may be proved by the way the waist measurement of the woman of today has increased over that of the women of yesterday.

Not so many years ago, women boasted of their abnormally small waists and wore their corsets very tight in order to prevent their waists from enlarging. And previous to that there were various periods when the small waist was in vogue and was accentuated by hoop skirts, panniers, and similar dress trimmings.



## HISTORY OF CORSETS

**2. Origin of Corsets.**—It has been the general belief that corsets originated in the eleventh century, but in one form or another they were in existence long before then. Egyptian mummies have been unearthed, which show that corsets in the form of bandages existed more than 6,000 years ago. However, in the eleventh century, corsets experienced a great revival. Two centuries later, Catherine de Medici made them famous, demanding, as she did, that all women of good birth and breeding in her kingdom reduce their waists to 13 inches. Many accomplished this through great sacrifice, starvation, and pain, for to do it they had to wear a steel corset of armor plate that was torturous in every sense.

The very first corsets were made bandage fashion. Then,  $\frac{1}{4}$ -inch skins were punctured with holes and worn about the body. Later, the armor-plate ones had considerable vogue even though the wearing of them produced tittering, silly women, made hysterical from the very aching of their bodies.

**3. Advancement in Corset-Making.**—Ever since the 13-inch waist spree, moralists and physicians and many other good citizens have decried the use of corsets. How much credit is due to these people for their work and how much is due to the progress and independence of women of the present day, are in themselves voluminous subjects for discussion. At any rate, we should realize that the present condition of the corset is one of growth. Also, we should appreciate what it signifies for the future.

**4. Present-Day Corsets.**—The corsets of today are soft and supple. They are made of material such as coutil, sateen, and elastic, each one of which shapes itself into the figure. Then they are either unboned or boned with a fiber or a featherbone that lends itself admirably to the motion of the human figure. While such corsets give sufficient support, they do not bind the figure enough to interfere with the free motion of the body nor endanger the circulation. Instead of causing discomfort in any way, they fulfil their mission in a most satisfactory manner.

The manufacture of corsets has so advanced that suitable kinds are made for all shapes and sizes of women. In the reliable shops and stores, practically every woman can find corsets in one form or



another, which she can wear with ease and which will control or permit her figure to evidence the natural, graceful lines that are a part of her own individual type.

**5. Functions of Corsets.**—Corsets have three functions; to hold up the stockings, to produce a neat waist line, and to confine the hips and control a surplus of flesh. If a woman is slender and exercises and does much walking, a corset for her has to fulfil only the first two. Women everywhere realize that a corset should be worn for neatness and not for support. A back that cries for a corset needs, instead, waist and back exercises that will overcome the sense of fatigue it feels when a corset is not worn.

**6. The Corset as a Style Forerunner.**—The corset is an excellent forerunner of style. Corset makers, or corsetieres, not only must develop new ideas in corset making, but they must keep pace with Dame Fashion. In the face of the keen competition that exists in the manufacture of corsets, every corset maker must be alive to the styles as they are and are to be and attempt to be the first to bring his corsets into favor.

As the very first place to detect any decided change in the style of garments is at the waist line, corsets advanced in style indicate immediately whether future garments are to be loose or tight-fitting. Thus, if corsets are short above the waist line, straight lines may be looked for in all garments. If they are definitely shaped at the waist line, or extend much above it, close-fitting garments are in the ascendent.

**7. Necessity for Perfect-Fitting Corsets.**—Such signs are easily understood when it is realized that the figure with straight lines needs support only at the waist line and that straight lines are not graceful unless the body is at ease and wholly comfortable. If corsets are laced in at the waist line, they must be of sufficient height to confine the figure and thus overcome the tendency of the flesh to bulge out at the edges. The acme in corset fitting is to fit a corset so perfectly that the figure will have the suppleness and grace of an uncorseted figure and yet provide a foundation for the dress or suit which only a right corset can give.

The need for the right sort of corset for the styles of the moment is made evident in the following excerpt from an article by a fashion authority on her return from a trip to Paris. She says:



"Even extreme youth seldom means alluring slimness in just the right places. And alluring slimness in just the right places is the whole secret of a beautiful figure and successful corsetry. Every bit of worth-while clothes I saw in Paris needed the flattest of back lines to be properly worn. Flatten your back lines, properly support your abdomen, coax your hips and things to a symmetrical movement with a normal rounded waist—and do it all with as little corset as is possible; no more, no less. And there you have an unfailing guide to successful, comfortable, becoming, and self-effacing corsetry."

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### SELECTION OF CORSETS

**8. Importance of Correct Selection.**—No one can afford to build or purchase a garment or a costume, smart and stylish to the last detail, and then have all its distinctiveness lost by wearing it over a foundation that does not fit properly. Again, every woman or girl interested in the making of dresses for herself wants to appear to the very best advantage in them. To do so, she must know just what type of foundation garment is most suitable for her.

Women who sew for others are frequently called on to make suggestions about the corsets of their customers. Sometimes considerable tact must be exercised to suggest that a new corset is necessary or that a certain kind would add much to the improvement of a person's appearance, but in most cases better-fitting garments result. It stands to reason that garments will not fit so well nor hang so nicely on ill-fitting or broken-down corsets as they will on correct-fitting ones.

**9. Suitability of Corsets to Type.**—In order that a corset may fit correctly, it is necessary that it should have been designed for the type of figure that is to wear it. This does not mean that corsets must be made to individual measurements, but that a corset suitable to the type should be selected. Corsets that are factory made, steamed, shrunken, machine-pressed, and handled, usually fit better and prove more comfortable than corsets made to individual measurements. Besides, a woman wants her bumps and irregularities comfortably concealed rather than made more evident by a corset designed to accommodate them.

To produce perfect-fitting corsets, most up-to-date corset manufacturers consider that there are some ten types of women to be



fitted with corsets and they provide corsets for these types. They include: (1) the boyish, or "flapper," figure; (2) the short, well-proportioned figure; (3) the tall, slender figure; (4) the short-waisted figure; (5) the short, round figure; (6) the tall, stately figure; (7) the full-hip figure; (8) the full-bust figure; (9) the swayed- or curved-back figure; (10) the athletic, broad-shouldered figure; (11) the large, round figure; and (12) the perfect figure.

Study these figures until you have decided to what type you belong. Then you will be prepared to select the kind of corset that you can wear with the greatest comfort and that will give you the very best lines. It is well also to consult the salesperson of the corset shop, or corset department of a store, regarding the kind of corset best suited to you, for usually her experience in selling corsets will enable her to give you some very good advice.

**10. Corset Openings.**—Corsets are made to open in the front and in the back, while corselettes, a combination of corset and brassière that may be worn as a substitute for both of these articles, open at the back, the front, or the sides. Which type to select depends largely on your figure and your personal preference.

**11. Corsets for Slender Figures.**—A woman possessing a short, slender figure must never appear stiff; rather, she must strive to retain the figure of a young girl, which means that she should wear a corset that is moderately short, light in weight, has only a few stays, and is not tight. For a figure of this kind, as well as for a tall, slender figure, a corset that is not more than 2 inches smaller than the original waist measure should be selected, because such a corset has a tendency to increase, rather than decrease, the figure at the waist line.

For the person having a tall, slender figure, a soft corset with a few bones is correct also, but it should be longer over the hips than that worn by her shorter sister in order that the line from the waist line over the hips will appear unbroken. It is distressing, to say the least, to be able to detect the termination of the corset through a skirt or a gown. When corsets are worn too loose, especially loose enough to slip up or down when walking or sitting down, this line shows almost as prominently as when they are worn tight. So an effort should be made to select a corset that fits easily but perfectly.



**12. Corsets for Short-Waisted Figures.**—A woman with a short-waisted figure, whether she is tall, of medium height, or short, should strive for one result in corset selection, namely, the appearance of a long waist. A woman with such a figure requires a corset that is short below the waist line in front, so that when she sits down, there will be no danger of its pushing up and thus making her figure appear more short-waisted than it really is. She should have her corset fitted loose and should pull it down well on the figure. In this way she can add at least an inch to the length of her waist.

**13. Corsets for Short, Round Figures.**—The woman whose figure is short and round should select corsets of just the correct length, for if a corset is a trifle too long she may be made very uncomfortable. A long corset makes a woman having a short, round figure appear as if she were “all corsets” when she sits down, as the length below the waist line pushes the corset up so far under her arms as to cause her to appear short-waisted.

To remedy a corset that is too long in front, rip the casing of the corset open at the top of each of the front bones, with the exception of the center-front bones, pull each bone up until it is short enough for comfort, taking care that all the bones are even at the lower part of the corset, and cut or break each one off. Then stitch just below each bone a couple of times with the sewing machine, so that it cannot slip down, and finish the ends that were opened at the top by overhanding the casing down. Shops in which such corsets are purchased will usually make such alterations if requested.

**14. Corsets for Tall, Stately Figures.**—The tall, stately figure means the large woman. Such a woman should choose a corset with much forethought, for it must support the body well and still be comfortable. She should wear a corset with a very long skirt, in order to have good lines. As they are made today, corsets with such skirts are not uncomfortable, provided they are properly fitted, and any large woman who wears a well-fitted, long corset for even a short length of time will notice a decided improvement in her figure.

The large woman, though, must avoid corsets that are too long in the front, either above or below the waist line, as they have a tendency to make her appear decidedly uncomfortable. The length should come below the waist line at the sides and the back, but not



at the center front, for no woman can sit down comfortably with a corset that is too long in the front.

The mistake of buying a corset too small for the large figure should be guarded against; one that is 2 or 3 inches smaller than the waist measure is generally satisfactory. Such a corset, provided it is not laced too tight, gives good lines and makes a large figure appear much more graceful than does a tight corset. A very large woman who has a graceful carriage is less conspicuous than a smaller woman who is made to appear stiff and clumsy by tight lacing. Well-confined thighs make a large, stately woman appear more stately, but if the corset is at all tight through the thighs it must be looser through the waist and above the waist line in order to impart the necessary freedom to the wearer.

**15. Corsets for Full-Hip Figures.**—The full-hip figure is perhaps the most difficult to fit with a corset, but corsets that are especially suitable for persons with such figures may be purchased. If a corset fitter understands her work thoroughly, a wonderful improvement may be brought about with the very short-topped corset, which is long and is closely boned over the hips. The person possessing a full-hip figure should have several elastics attached to her corset so as to fasten it down, and the elastics should be secured to the hose, not loosely, but just tight enough to avoid any break at the bottom of the corset.

**16. Corsets for Full-Bust Figures.**—The woman with a full bust and heavy shoulders should select a corset that is loose enough above the waist line to permit as much of the flesh as possible to fall into the corset and thus be controlled and made to appear less prominent. If the flesh is pushed up from the waist line, it makes a woman appear both uncomfortable and out of proportion. Much of the success of a corset for a full-bust figure depends on putting it on properly. Complete directions for this are given in Arts. **21** to **24**, inclusive.

**17. Corsets for Swayed-Back Figures.**—The woman with a swayed-back figure is not difficult to fit with a corset, and she need take only ordinary precautions in making a selection. However, if her back is very much curved and if she is especially flat below the waist line, a small *corset pad* similar to the one shown in Fig. 1 will prove to be an excellent help. Such a pad consists of a covering



of China silk or lawn, as in (a), and three or more thicknesses of sheet wadding, prepared as shown in (b). The pad should be sewed to the underneath part of the corset, so that it will not interfere with garments that are being fitted or worn.

For very slender women whose hip bones are prominent, smaller pads than those just mentioned are very satisfactory. When secured to the inside of the corset, just in front of the hip bones, they give the wearer much comfort, as they tend to lift the corset so that the stays do not press hard on the hip bones. In addition, they serve to make the hip bones appear less prominent.

**18. Corsets for Perfect Figures.**—A woman fortunate enough to possess a figure that requires no special attention must not select her corsets at random, for an ill-fitting corset can do much to dis-

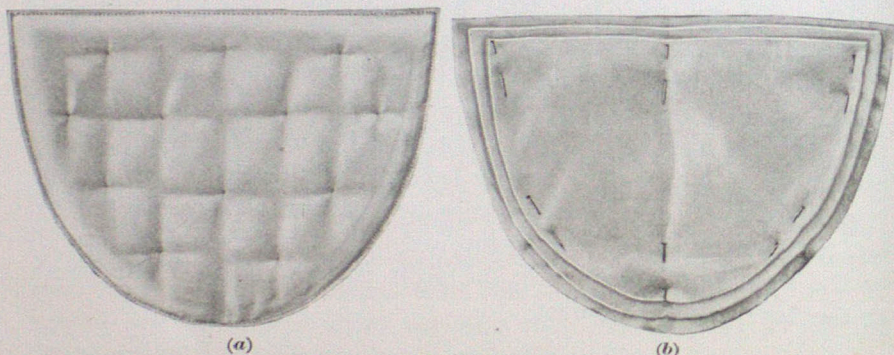


FIG. 1

tort or mar even the most perfect figure. She should see that the corset is of the proper size for her waist and of a length that is comfortable and becoming to her. The material used in the corset she chooses should be of the proper weight to give the necessary support without making her figure appear as if it were bandaged.

A correctly proportioned woman should select a corset that is from 2 to 4 inches smaller than her waist measure. For instance, if her waist measure is 24 inches, then a No. 21 or No. 22 corset will be suitable. The small woman should, as a rule, select a corset that is just 2 inches smaller than her waist measure, while the very large woman, rather than go by her waist measure, should always have her corset fitted, for the size of the thighs will have much to do with the size of her corset.



**19. Corset Waists for Juvenile Figures.**—Corset waists are similar to corselettes except that they are made on very straight lines and therefore are intended for the juvenile figure. Light-weight coutil or cambric boned with light-weight featherbone is used for them, this being soft enough to lend itself to every movement of a person's body. Such waists are usually made to button in the front. Over the shoulders, they have narrow straps or arm-hole portions that serve to support them from the shoulder, rather than from the waist line. Around the waist line of corset waists are generally placed two rows of buttons, one row at the waist line, and the other  $\frac{1}{2}$  to 1 inch below, to which undergarments may be buttoned, thus avoiding the use of tight bands around the wearer's waist.

For the young girl whose hips are not sufficiently developed to hold up skirts, corset waists are a real convenience, and the fact that hose supporters may be attached to them makes them practically indispensable. The mature small woman might prefer these to either a corselette or a corset, especially if she finds the wearing of corsets tiresome. Corset waists aid materially in keeping a neat waist line, and at the same time they carry much of the weight of garments, which to some women seems rather burdensome.

**20. Corselettes.**—A type of garment, which is really an elongated brassière and is known as a corselette, is very popular, especially in warm weather, as it is cooler than a corset and yet gives all the support necessary for a slender or athletic figure. Like corset waists, corselettes are made on rather straight lines, but they may be finished more attractively as it is not necessary to have them so firmly constructed. Corselettes often have a long hip portion and always have supporters, which serve to hold them securely in place.

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### ADJUSTING A CORSET CORRECTLY

**21. Importance of Correct Adjustment.**—So much depends on the way a corset is put on that it is important for every woman to observe the simple rules that apply to this process. In the first place, it should be remembered that a corset must be carefully adjusted each time it is put on. Some persons think that this is too much trouble, but it takes no longer to adjust the corset correctly than to try to put it on with the lacers tied. The lacers should be loosened each time before the corset is taken off. Just as you do



not try to put on your shoes without loosening the lacers, so you should not attempt to adjust a corset unless you have the lacers open each time. Corsets put on the body without adjusting are uncomfortable as well as harmful, and they put a pressure on the abdominal muscles that destroys body poise.

**22. Adjusting a Front-Laced Corset.**—The manufacturer of today tries very hard to provide everything for your needs, but he does not give you anything except that for which you pay. The nice long lacer in your front-laced corset was put there for a purpose and you paid for it. If you don't use this, it is your loss. A corset that does not hook up before it is laced should be carefully adjusted to the figure before the lacing is commenced. First, open the corset as far as the lacers will permit, without untying the ends, equal width from top to bottom. Then, take the corset in the left hand, holding it at the bottom of the clasp, and bring it around the body with the center at the center back, drawing it down to the waist line or a little below. Pull gently on the clasp in each hand so as to bring the flesh in the lower back and the thighs into the corset. Fasten the next-to-the-bottom clasp, hook the others upwards, and then fasten the lower clasp-hook. Fasten only the two front supporters at this time, attaching these well to the inside of the leg.

Anchor the corset at the anchorage of the body by commencing to lace on a line with the lower clasp-hook. Pull the lacers down and outward, lacing in this way up to the waist line. Then begin lacing at the top and lace down to the waist line, pulling the lacers down and outwards as before.

Pull the lacers gently down with one hand and with the other gently push back the vest, first on one side and then on the other, so as to make it lie smoothly, and place the abdomen in the abdominal cavity. When the lacing is done, tie the lacers and bring them into the top of the corset. Fasten the remaining hose supporters last and have all of them pull straight down in order to save your stockings and give the proper pull to your supporters.

**23.** The width of the space of the lacing should be  $1\frac{3}{4}$  inches at the bottom clasp and 2 inches at the top clasp. This rule should always be adhered to regardless of the size of the corset, as the different hip developments will cause different models to be fitted and worn in different sizes.



**24. Adjusting a Back-Laced Corset.**—To adjust a back-laced corset, begin with the lacers open, as with the front-laced corset. Hook the clasps in the center front and pull the corset down well. Adjust the abdomen so that it holds up correctly in the corset, by putting the hand down inside the corset. Fasten and adjust all hose supporters. Draw up the lacers partly at the lower part, which should be placed at the largest point of the hips; then draw them at the waist to keep the corset from slipping up, a thing that will happen if the hips are drawn too snugly at the beginning. Alternate this process until the corset is laced comfortably.

The width between the edges of a back-laced corset should be nearly straight and not at any point more than 3 inches. It should never be less at the top than at the waist line, or the back line of the corset will neither be comfortable nor will it fit correctly.

**25. Removing a Corset.**—To remove a corset, first loosen the lacing, pulling it out evenly to make the corset ready for readjustment; then unfasten the hose supporters and unclasp the corset. Straighten out any bones that may be bent in the wear, while they are yet warm with the heat of the body. By this treatment, a corset will long retain its original shape and be comfortable when put on. Do not remove or put on the corset with lacers tied as worn. It will not be comfortable nor will the correct physiological results be obtained.

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## WEAR AND CARE OF CORSETS

**26. How to Wear a Corset.**—Some women contend that corsets are uncomfortable and, for this reason, refrain from wearing them around the house. A woman who feels this way about corsets should resolve to accustom herself to wearing a corset every day, for no woman can appear at her best if she is uncomfortable. And she is bound to be uncomfortable if she wears her corset only a short time each day or at intervals. A good plan for a person so inclined is to procure a moderately soft corset that is not too long for her figure and then to wear it loose enough for her not to be conscious of it. By wearing a corset of this kind continuously every day for a short period of time, she will soon be able to wear, with perfect freedom, corsets that have better lines and are a little closer fitting; also, she will be well repaid for her efforts in the better appearance she presents.



Every woman should wear a corset all day long if she can. Her clothes will then appear to much better advantage and she will come to assume a trim, neat appearance. She should guard against wearing a corset so tight that she must depend on it for support. For a woman to be entirely comfortable, the muscles around her waist must be kept normal and strong, and if she finds that they rely on the corset for support she should practice some exercises that will strengthen them.

**27.** Some women are of the opinion that they can economize on their corsets because corsets are worn under cover. Such a practice is all well and good for the small, slender woman, but for women who are the least bit inclined to stoutness it is real economy to buy good corsets if they would have them correct in length, weight, and shape. Such corsets not only wear much longer than do cheap ones, but they give greater comfort and better lines. Also, as all good corsets are stiffened with bones that do not rust, and as those made of such material as coutil and sateen may be laundered very nicely, it is possible to continue wearing them for a considerable period of time.

**28. Washing a Corset.**—To keep corsets clean and fresh, it is advisable to clean them from time to time. Corsets of expensive material or of colored material should be dry-cleaned or French-cleaned in order to keep the material new and fresh in appearance. Corsets that will permit of washing may be cleaned as follows:

Lay the corset out on a clean table or in a tub, and then scrub it with a brush and warm soap suds. A corset should not be boiled, because boiling will ruin the elastic in the hose supporters; nor should it be run through a clothes wringer for fear of injuring the clasps. After scrubbing it well, rinse it several times in order to remove all the suds. Next, pull and stretch it lengthwise so that there will be no wrinkles in the stays; then hang it up to dry.

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### CORSET ACCESSORIES

**29. Hose Supporters.**—The hose supporters attached to corsets mean much to a woman's figure. While it would seem that their sole purpose is to hold up the hose, they really are needed to hold the corset down in order to avoid the formation of a ridge at the lower edge. Two or three pairs of supporters are necessary



to every corset—one supporter at each side of the front, one at each side, and one at each side of the back, making six supporters in all. For women who are very stout or have full-hip figures, eight supporters are sometimes used. Although the purpose of the supporters is to hold corsets down well, they must not be buckled up so short to the hose as to stop circulation of the blood. In many cases, tight corset supporters are the cause of aching limbs without women being aware of it. As the aim in wearing corsets is to get the greatest possible comfort, the way in which the supporters are adjusted should receive considerable attention.

**30. Bust Ruffles.**—Sometimes the wearing of bust ruffles, or ruffles across the front, makes the outer garments of the small or the slender woman appear to excellent advantage, especially if the garments are close fitting. A woman who has a bust measure that is very small in proportion to her other measurements may wear a set of these ruffles. Such ruffles require very little time to make, as they can be made entirely with the sewing machine. So every woman whose appearance would be improved by them may have them with very little effort.

**31. To make bust ruffles,** proceed as follows: First, cut a piece of lawn or light-weight muslin 4 inches narrower than the chest measure plus the seams and long enough to extend from the waist line to 3 inches above the lower end of the breastbone, plus  $1\frac{1}{2}$  inches, for finish at the top and the bottom. Fold the piece through the center lengthwise, measure down 2 inches at the center front, and taper off to the ends so that the upper part will form a V.

Next, cut 3 yards of bias ruffle  $3\frac{1}{2}$  inches wide and sew the strips together; then turn a narrow hem on one edge or, better, use the narrowest machine hemmer. If desired, an inexpensive lace may be sewed to the edge of the ruffle at the same time as the hem is stitched. Gather the ruffle its entire length next, using the machine gatherer, cut it into three equal lengths, and place these lengths 2 inches apart, beginning at the top of the foundation piece. Cover the raw edges of the two lower ruffles with bias tape, stitching it in position on both edges. Next, bind the two sides and the upper edge with the bias tape or strip, which, if possible, should be a little wider than that used in sewing the lower



ruffles on. Finally, turn a hem that, when finished, will be  $\frac{1}{2}$  inch wide at the lower edge of the foundation, and thus form a casing through which to run elastic or tape.

If elastic is used, cut it about 3 inches shorter than the waist measure, turn a narrow hem at each end, and sew a hook on the right-hand side and an eye on the left, so that it may be fastened readily. The elastic or the tape tends to hold down at the waist line the foundation to which the ruffles are sewed, thus avoiding any danger of its slipping up too high. Each corner of the upper edge of the foundation may be pinned to the undervest. If only a little fullness is desired across the front, the ruffles may be made narrower and not so full.

**32.** If ruffles such as those just described are used, they should be made and adjusted in position under the corset cover, corselette, or brassière, before measurements for a tight lining are taken. In close-fitting garments, such ruffles would make considerable difference in a person's size.

**33.** Some women may insist that the making of ruffles and pads, to say nothing of care in choosing a correct corset, is good time lost and that it is an indication of vanity, which should not be encouraged. Quite the contrary is true. A woman who gives some thought to her personal appearance gains by so doing, for when she feels sure within herself that she looks her very best in every particular she is much better prepared to cope with situations than if she were conscious that she is not so well-dressed as she should or might be. Then, too, it is woman's inalienable right to appear as attractive as possible at all times, and the only way in which to do this is to be frank with herself, try faithfully to overcome any defects, and work continually toward improvement.

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### BRASSIÈRE FOR STOUT FIGURES

**34.** For stout figures, a close-fitting brassière is essential. The one illustrated in Fig. 2 is a suitable type for the full-busted woman, for it is so designed as to hold the bust down at the top. A deep, crosswise dart taken in each side of the back not only accomplishes this effect, but also makes the brassière lower in the back, a very comfortable feature if the shoulders are large.



Another desirable part of this brassière is the front extension carrying the supporters. This assures a straight front because the supporters that are attached to each strap in the front hold the brassière in position.

### FOUNDATION SLIPS

**35.** When comparatively straight-hanging dresses and those having an extremely low waist line are in vogue, the most desirable undergarment is a full-length costume slip such as shown in Fig. 3. It is made in two pieces and of a width at the top that corresponds to an "easy" bust measurement, and is cut almost perfectly straight to the hip line, where extra skirt width is provided by gathered horizontal darts extended from the under-arm seams. This gives a straight-hanging, unbroken effect without undesirable bulk at the waist line, insuring a smooth foundation and aiding in perfection of line.

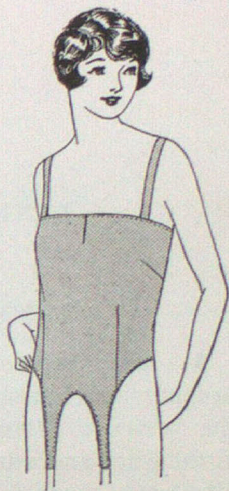


FIG. 2

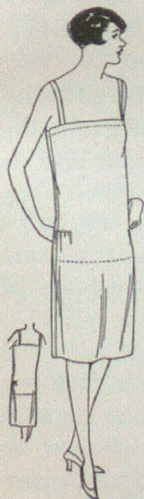


FIG. 3

**36.** A little more shaping is desirable for a stout figure, so the slip shown in Fig. 4, which omits the fulness at the sides, is more satisfactory. In this case, darts may be made at each side back to form a panel effect, and as much shaping as necessary done on these lines. If desired, the darts may be stitched down to about 2 inches below the waist line and then pressed in as plaits. More fitting may be done at the under arm by means of darts extending from just below the bust to the hip line and at each side front by means of shorter darts extending from



FIG. 4

the bust point to the upper edge of the slip, where the points break the width across the front. If a deep hem is made in slips of this kind, they will suffice as a petticoat and thus avoid extra thickness.



## CHAPTER III

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### LINE IN FIGURE AND DRESS

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#### LINES OF THE HUMAN FIGURE

1. The lines of a woman's figure have, perhaps, as great a bearing on what she may wear becomingly as has color. To make the best use of the ideas presented from day to day by fashion authorities and adapt them to all figures in an individual way, it is absolutely essential to have a clear understanding of the lines of the human form and the correct proportions of the parts of the human figure.

Thus, the relative proportion of the head and the body as to length and width, the proportion of the waist length to the skirt length, the length of the arm as compared to the length of the waist, the position of the head on the shoulders, the width of the shoulders and the chest in proportion to the width of the back, the size and height of the neck in proportion to the length of the front and the width of the chest—all these and other factors govern the design of harmonious garments. When you understand them clearly, it will be possible for you to have garments that will overcome any defects and irregularities that you may possess, and emphasize the good features of your figure.

2. **Correct Proportions of the Human Figure.**—So that you may obtain a definite idea of what a woman's proportions must be in order that she may be considered as an evenly proportioned figure, the dimensions of the various parts of the figure are here given. These measurements, you will note, are given in heads, the term *head* meaning the distance from the bottom of the chin to the top of the head, but not including the hair. Of course, persons of different sizes have heads of different sizes, but with this measure-



ment as a unit, the head of an individual governs her own measurements or proportions.

	HEADS
Height, from top of head to the floor.....	8
From tip of chin to bottom of breastbone.....	1
From bottom of breastbone to waist line.....	$\frac{3}{4}$
Under arm, from armhole to waist line.....	1
Arm, or armhole measure.....	2
Bust measurement, which should be 2 inches smaller than hip measurement, scant.....	$4\frac{1}{4}$
From top of forehead to waist line.....	$2\frac{3}{4}$
Width of hip, from side to side.....	2
Thickness of hips.....	$1\frac{1}{8}$
Hip measurement.....	$4\frac{1}{2}$
Waist-line measurement.....	3
From waist line to fullest part or dart point, or beginning of legs.....	1
From beginning of legs to bottom of knee.....	$2\frac{1}{4}$
From bottom of knee to the floor.....	2
Length of figure from waist line to the floor.....	$5\frac{1}{4}$

**3.** Although the correct height of a woman is 8 heads, as is mentioned in the list, artists generally choose a height of more than 8 heads in making drawings of figures and pictorial designs of styles. This is done so as to bring out perfection in appearance, for actual photographs of perfect figures, even if the models are very slender, always appear short and thick. This fact should be remembered when you study the designs in fashion magazines that attempt to overcome the squatty appearance of actual photographs of figures by employing artistic drawings.

If the distance from the top of the forehead to the waist line is less than  $2\frac{3}{4}$  heads, a person is said to be short-waisted. And, of course, the reverse is true—a distance greater than  $2\frac{3}{4}$  heads means a long-waisted figure.

**4. Types of Figures.**—Designers, fashion artists, corset makers, and others concerned with women's apparel consider that there are twelve types of figures, which may be divided into three groups of four each. All of these types are given here so that you can study them and decide to which one you belong.



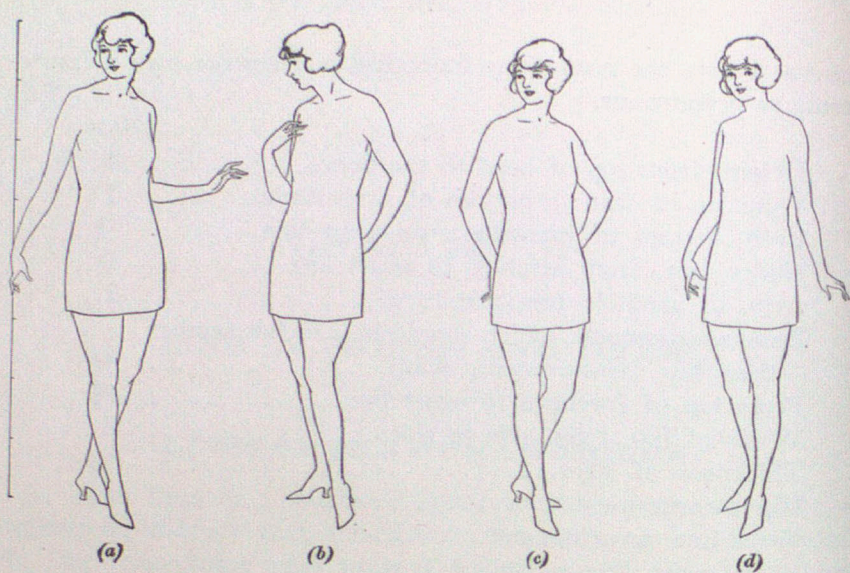


FIG. 1

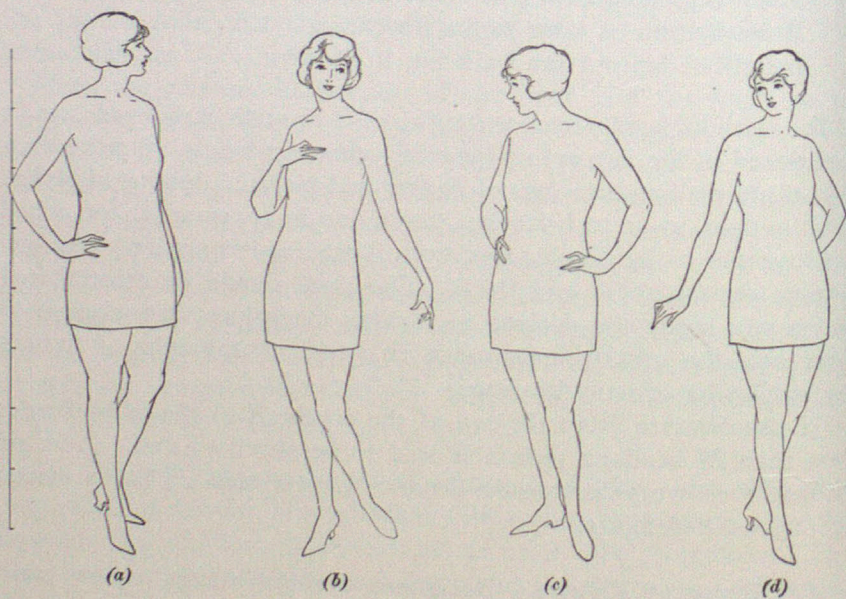


FIG. 2



5. Fig. 1 shows the four types of the slender figure: (a) the ideal, or perfect, figure; (b) the slightly drooping figure that may be either young or mature; (c) the short, well-proportioned figure, the short figure usually measuring less than 5 feet 4 inches in height; (d) the boyish, immature figure, sometimes called the "flapper" figure.

6. In Fig. 2 (a) shows the tall, stately figure; (b) the tall, slender figure, meaning a figure 5 feet 7 inches or more in height; (c), the athletic figure, which is one 5 feet 6 inches or more in height, and often broad-shouldered; (d) the short-waisted figure. The

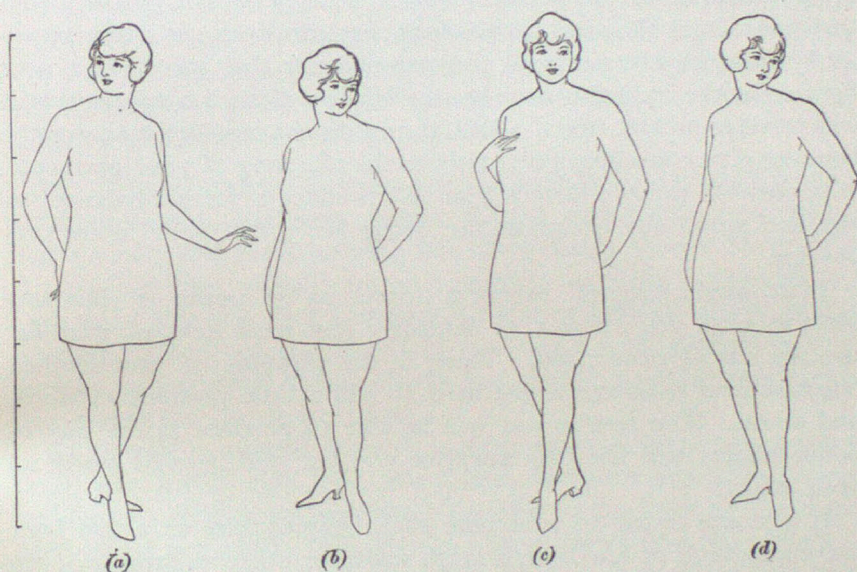


FIG. 3

short-waisted figure may be tall or short, but with the waist short in length in proportion to the length from the waist line to the floor.

7. In Fig. 3 is shown the four types of large figures: the large, round figure in (a); the short, round figure in (b); the figure large above the waist, or the full-bust figure, in (c); and the figure large below the waist, or the full-hip figure, in (d).

These four types cover the silhouettes that are usually to be encountered in considering stout figures, yet there is for the stout, as for the slender type, a medium-stout, well-proportioned figure that may be too large to be called slender and scarcely large enough



to be called a large or stout figure. For such types, the lines of dress are not so great a problem as for the definitely thin or stout types, and so long as they adhere closely to correct proportions in line they may usually adopt almost any desired design that is in harmony with their age, temperament, and taste.

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### OVERCOMING IRREGULARITIES IN FIGURE

8. After you have taken your measurements according to the dimensions given, study them to see how nearly they compare with the proportions of the perfect figure. It may be that you will find they vary from the ideal proportions, but this does not mean necessarily that you are not well proportioned nor that you have a poor figure, for the variation may be so slight or of such a nature that it will produce no bad effect. Still, if you do not measure up correctly, begin to give consideration at once to the planning of your garments. It is possible to have clothes that will produce a correct balance for you and practically overcome any irregularity that your figure may possess.

First, study yourself before a mirror or by means of silhouette pictures until you know very definitely just what lines of your figure are out of proportion. Then, in the planning of your clothes, begin at once to soften a line here, to add a little prominence there, and so on. The results you will be able to produce in the way of better effects will not only surprise you but will be well worth all your effort.

If you are trying to overcome such irregularities as a full bust, extremely high or low hips, a large waist, or other variations of the perfect figure, remember not to overtrim or accentuate them by the application of buttons, braids, frogs, embroidery, or other incorrect trimming. Rather, try to employ trimming details that will tend to overcome prominent features or at least detract from their conspicuousness.

Irregularities of various kinds are here listed with suggestions for their disguise. Study these with the idea of becoming familiar with all of them and of applying to yourself any that pertain directly to you.

9. **Short Figure.**—A short, stout figure should select lines that will give an appearance of height, preferably lines that extend the



full length of the figure. Neck lines, panels, etc., will improve the general effect if they are made to terminate in a point. Crosswise lines and trimmings on skirts are not for the short woman, as they emphasize breadth and thus make the figure appear shorter.

The same general ideas may be followed for the slim, short figure as for the stout, short figure. In order to avoid an angular appearance, however, the long lines should be rounded off rather than pointed.

**10. Tall Figure.**—The tall figure, whether stout or slender, should select styles that do not emphasize her height. Draped skirts may be used to advantage for the tall, stout figure, while tiered skirts may be used satisfactorily for the tall, slender woman. The possibilities of applying trimming features to garments for the tall woman are greater than for the short woman, because such features tend to make the figure heavier.

**11. Short-Waisted Figure.**—If the length of the waist is short in proportion to the skirt length, designs and color combinations that do not tend to accentuate this irregularity should be selected. A very common mistake in such cases is to wear a skirt with a high waist line or a dark belt with a white or a light-colored blouse. A short-waisted woman should choose skirts with regulation waist lines or long-waisted blouse effects and should wear belts or girdles that match the blouse in color.

As the short-waisted woman is frequently of generous proportions, with a full, high bust, she should pay attention to her corset, pulling this well down over the hips, and to the lines of the dress, particularly her waist. She should wear a corset that has a medium bust height and plenty of room for the bust and shoulder fulness to drop naturally, especially when sitting, and she should confine this part of the figure in a good-fitting brassière. Also, she should avoid yoke lines or contrasting-color trimming lines that tend to cut the figure in two, and, instead, use long, slightly pointed lines to carry the eye down rather than around the figure, extending these lines down the entire skirt length, whenever possible, for they give the appearance of greater height and slimness.

For a short-waisted figure, dresses should be made on a foundation lining that comes well below the normal waist line, and skirts and waists fastened to a belting that is fitted over the hips instead of being drawn tightly around the normal waist. One-piece dresses



on which the belt may be placed low are especially good for short-waisted figures. Placing the waist line where it should be rather than where it has a natural tendency to be, is the solution for one whose waist is short.

**12. Long-Waisted Figure.**—If a figure is long-waisted, the waist line of the dress should be raised so that it will bring about a well-balanced appearance. Features that the short-waisted figure should avoid can be successfully used by the long-waisted figure. The length of the bodice, if it is worn over the skirt, the height of the waist line of the skirt itself, and the position of the girdle or the belt may be adjusted to produce the effect of a long or a short waist or skirt, as the proportion of the figure requires.

Dresses that are loose around the waist are a good type for the long-waisted figure. Fashion usually decrees that the waist line of a dress that hangs from the shoulder may be placed wherever it is most becoming to the wearer. This is also the best type of dress for one who has a very large, or even a very small, waist measure. If you wear a loose dress, your costume will have vertical lines instead of lines that carry the eye around the body and attract attention to your weak points instead of your good ones.

**13. Style of Neck Line.**—Because of the American woman's characteristically short neck, which, if not a prominent feature in youth, develops as she takes on flesh, it is wise for nearly every woman to think twice before wearing a high standing collar. A collar shaped to roll a little high at the back and to slope to a graceful line in front is much better, and it comes as near as is necessary to any style requirement. A low neck line, to be really pretty and correct, should slope lower to the front than to the back.

The height of the bust line should always be taken into account in connection with the neck line. If the bust is high, the neck line should be kept as deep as possible in order to give a good length and thus make the neck appear smaller than it is. When square necks are worn, they should be carefully proportioned to the width of the chest and the length of the front. If it seems best to have a very low effect, the opening may be filled in with a dainty vest.

**14. Narrow Shoulders.**—If the shoulders are narrower than the hips and the figure is not too stout, waists and blouses should be made with long shoulder effects, berthas, and frills, or with



plaits and tucks of a style that will give the impression of width through the shoulders. Whenever fashion permits, sleeves that are full at the top should be worn. The skirt should be cut with straight lines or lines that will give length, in order to make the hips appear smaller. Suit coats and flaring overskirts should be long so that attention will not be attracted to the hips.

**15. Broad Shoulders.**—On the other hand, if the silhouette reveals that the shoulders are too broad in proportion to the hips, dresses, suits, and coats should be planned so that they will fit snugly over the shoulders, and an opportunity to wear full skirts, provided one's height permits this, should never be missed. Also, the broad-shouldered woman may indulge in full side draperies, and, unless the figure is very short, may wear coats and over-blouses that ripple around the hips.

**16. Prominent Hips.**—Where the hips are high and heavy, skirts that tend to equalize the figure below the hip line should be chosen; also, trimming lines should be carried low, so as to draw the eye of the observer away from the prominent natural lines.

The high-hip figure should avoid short-yoke effects, but this type always looks well in skirts with plaited or draped fulness that comes below the hip line.

**17. Prominent Bust.**—If the bust is large for the rest of the figure, trim-fitting garments, giving long or plain lines and no unnecessary trimming over the bust, must always be chosen.

**18. Prominent Abdomen.**—For a prominent abdomen, long-waisted effects or straight dresses with an easy-fitting belt line should be chosen. Pointed vests and side panels are good. In planning garments for such figures, be very careful to have them fit loosely across the front below the waist line.

**19. Swayed-Back Figure.**—For a person having a swayed back, loose panels or straps, caught only at the neck or shoulder and the waist, and long, bloused, coat effects should be considered. A smooth, graceful appearance in the back is the effect to be attained when clothes for such a person are designed.

**20. Prominent Buttocks.**—The suggestions given for a swayed-back figure may be followed by a person with prominent buttocks.



The idea, in this case, is to build the back of the garment from the shoulders down so as to give a smooth, straight effect, or to use panels or plaits that extend far enough below the waist line to produce a fairly straight line.

**21. Arm Lengths.**—The woman with long arms can wear trimmed or double sleeves well, provided their lines do not come at a point where they may create an ugly appearance because of a low, full bust or high hips. The woman with arms shorter than the average should avoid sleeves that are trimmed or contain cross-wise lines, however, no matter what the style may be at the time.

The sleeve must come to just the right point on the arm to be correct. This may be the wrist, a point just a short distance above the wrist, or the point where the curve of the lower arm joins the elbow. Although a sleeve should never come just to the elbow, it may come just below the elbow where the lower muscle terminates or just above the elbow where the curve of the upper arm begins. Also, it may come at the termination of the muscle on the upper arm near the top of the shoulder or just far enough over the top of the shoulder to show the curved turn of the shoulder.

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## THE SILHOUETTE

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### ORIGIN AND ADAPTATION

**22. Origin of Term.**—The way that the term silhouette came into being is particularly significant. During the reign of Louis XV, the extravagance of the French aristocracy was on the verge of running the government into bankruptcy. Etienne de Silhouette was Minister of Finance in France at this time. By every means in his power, he tried to enforce economy, until his name became almost synonymous with the word. When portraits made in outline and filled in with solid black became the rage, they were named after the Minister Silhouette because of the economy of detail that they displayed. So we have come to regard a profile drawing or portrait of a person having its outline filled in with a uniform color as a silhouette. Perfect familiarity with your own silhouette is necessary if you would know with a certainty the lines that your clothes should express in order to be correct for you.



**23. Knowing Your Own Silhouette.**—When a fashion artist “blocks in” a drawing, the outline, or silhouette, of the figure is sketched in first. Then the outline of the costume is drawn; next, the waist line and the neck line are usually placed. All this is done before the details of the costume are even indicated. When the artist is sure that the proportions are all correct and that the outline, or silhouette, is interesting and graceful, the foundation lines showing the human figure beneath the dress are erased, and the work of breaking the costume up into pleasing proportions is begun. The design is gradually brought out, and finally the texture and color notes of the material and the form of trimming desired are added.

As an artist studies the foundation lines of a drawing, so should you study your own silhouette. Few people have such absolutely correct proportions that they can afford to miss becoming familiar with themselves by studying their silhouettes in this way.

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#### MAKING AND STUDYING SILHOUETTES

**24. Kinds of Silhouettes.**—Several methods of producing silhouettes by means of a kodak, which give very satisfactory results, are here explained. Study these and then select the one that your facilities will permit you to adopt.

**25.** Whatever method you use, it is well to take at least three poses, a true side view, a three-quarter view, and a full front view. In taking the side view, have the arms down close to the body. For the three-quarter view, have the arm that is farther away from the kodak close to the body, and the other one away from the body so as to obtain a true line along the side of the body. In the front view, have both arms away from the body, endeavoring to obtain as natural and as graceful a pose as possible.

**26. Flash-light silhouettes** are undoubtedly the simplest and most satisfactory kind to make. To make flash-light silhouettes, have the model stand about 2 feet in front of a sheet or a large piece of muslin tacked in a doorway between two rooms. Then, with the kodak placed in front of the model so that it is stationary, extinguish the lights in both rooms, open the kodak shutter, and set the flash off about 5 feet *behind* the sheet. Then close the kodak shutter



immediately. A print of the developed negative should show a true black outline of the person against a plain white background.

**27.** *Electric-light silhouettes* may be taken with very good results. For such pictures, hang a sheet in a doorway and, with the model standing 1 foot in front of it, place a high-power electric light back of the sheet at a distance that will give an even distribution of light. With the model posing in front of the sheet, as desired, take a time picture of from 5 to 15 seconds, depending on the power of light used.

**28.** *Daylight silhouettes* that show splendid results can be produced with very little effort. For such silhouettes, have the model stand in front of a window, preferably a full-length one or one with a window seat on which the model can stand. If such windows are not available, a window of the usual size can be used by running a piece of white material from the window sill to the floor about 3 feet from the window. This will produce a white background of sufficient height for the entire figure. With the kodak on a solid support, take a very short time exposure.

**29.** *Inked-in silhouettes* are those produced by inking in the entire figure in a kodak picture taken in the usual way. By this method, the figure can be made a solid black and all detail eliminated.

**30. Observations of Your Silhouette.**—After making your silhouettes by whatever method you desire, study the results very carefully. Undoubtedly, you will see at once where errors occur and corrections should be made. In fact, this is one of the best ways to acquire the habit of looking for proportion and pleasing outline in every fashion you observe, especially if you have any thought about selecting it for yourself.

Points to observe in studying silhouette pictures are as follows:

1. *The corset line.* Where the corset ends should, of course, never be evident. If you detect a corset line, you may know that the corset is too high above the waist or too short below it. Does it push up the bust and give the shoulders a crowded appearance? Is it far enough down on the figure? Is it long enough below the hip line in the back to give a round, even line? When you stand up, do you need to pull your corset down in front? Is your brassière right in line? Does it give an even line, so as not to appear too tight or irregular?



If you find that your corset is too high above the waist, you may know that you should have one that is shorter above the waist and that has a waist measure from 1 to 3 inches larger than the one you are wearing. A corset of this size will allow the flesh to drop naturally into the corset and will tend to make the figure appear smaller. Then, not only will it appear more comfortable, but it will actually be more comfortable.

If the corset appears too high on the figure, looser lacing and an extra pair of hose supporters will help to bring it to its proper position.

If the corset is too short and allows flesh at the back to bulge out, a corset with a sufficiently long skirt portion should be procured.

If the corset needs pulling down in front when you stand up, you may know that the bones in front are too long. To remedy this error, pull them out at the top, cut off the necessary amount, and fasten adhesive tape over the cut ends to keep them from being sharp. Then push them back in place and whip the openings together where the bones were pulled out.

If your brassière is too tight, it will make you appear larger than if it is comfortably fitted, because when it is tight it gives a bulgy appearance. A brassière shaped to a point where the shoulder straps come, is best for a round plump figure, as it helps to hold in place the fat around the arms and so makes them appear smaller.

2. *The waist line.* The location of the waist line should be such that it balances well with the length of the skirt. Also, the waist line should not appear too small for the size of the hips and the bust.

3. *The sleeve length.* It is very important that the sleeve comes to the correct point on the arm. For instance, if the bust is very large, the sleeve line should be of a length that will not accentuate the bust. If the waist is unusually large or small in proportion to the bust or hips, the sleeve should be long enough not to end or break in line with the waist line.

4. *The hem line.* It is very important that the hem line be becoming to your size and type of figure.

5. *The general appearance.* The figure should not appear too heavy, as though overburdened by the dress. It should correspond with the fashion silhouette in vogue as nearly as the type of figure will permit. To obtain lines in her silhouette that are right for her



type and entirely becoming to her should be the aim of every woman in the selection of her clothes.

**31. Characteristics of Good Silhouettes.**—Every few seasons, Fashion dictates an entirely new silhouette, so it is important to study the changes as they are introduced in order to advance with them. But never should you lose sight of the fact that the lines of the silhouette should always be in proportion and that they should always be characterized by grace. As we look back over the costumes of other times, we realize that the most beautiful ones are those having the best proportions and possessing grace of line not only in their trimmings and draperies, but in their general contour or silhouette.

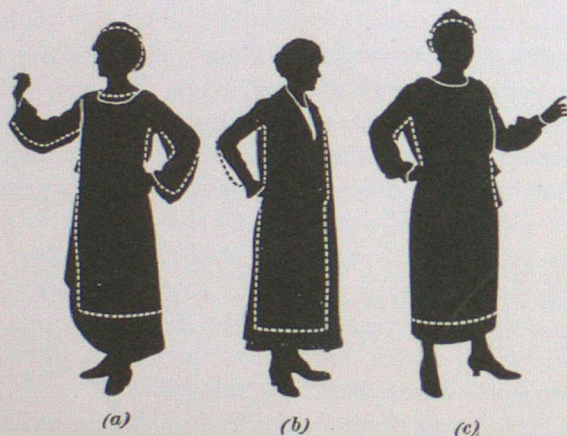


FIG. 4

Have you ever stopped to think how clear an impression the silhouettes of persons you pass on the street in the course of a day, leave on your mind? Did you ever walk behind a woman whose hat drooped, whose shoulders drooped, whose skirt sagged, and whose heels were run over?

Is it not her dejected silhouette that you remember? Or again, have you not seen a woman from such a distance that you could hardly distinguish a single detail of her costume, and yet you knew from her silhouette that she was smartly garbed? This is the effect for which we are all working, and experience teaches us that if the outlines of our garments are not attractive, no amount of elaboration will ever redeem them.

**32. Examples of Silhouettes.**—To show what can be accomplished through observation and actual correction in silhouettes made by means of snapshots, Figs. 4 to 7, inclusive, are given. Each one contains errors, which are undoubtedly evident to you almost at first glance. The dotted lines show in each case how the silhouette may be changed to produce lines that are correct and becoming.



**33.** In Fig. 4 (*a*), for instance, we find a slight figure with a dress that is too large and too old for it, taking away all appearance and effect of youth.

The white dotted lines show what could be obtained by a dress that was cut and silhouetted in correct proportion to the figure. In (*b*), a very slender figure has a sleeve emphasizing slenderness and a dress emphasizing stoutness. A slight

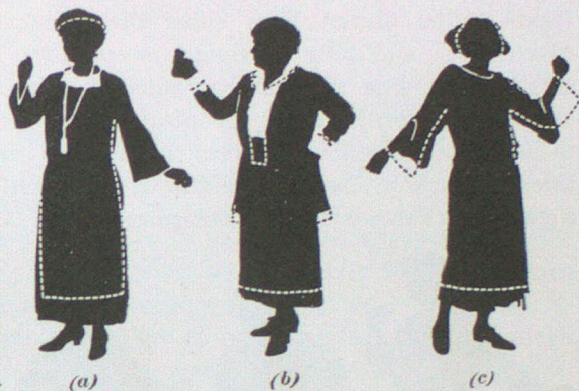


FIG. 5

compromise both in dress and in sleeve would be advantageous; that is, the figure would appear better balanced if the dress were a little less full and the sleeve a little more so, as the dotted lines indicate. In (*c*) is shown a figure wearing a blouse too large in proportion to the skirt. By reducing the apparent fulness in the blouse slightly and shortening the skirt, as shown, better balance is obtained.

**34.** In Fig. 5 (*a*) is shown a small figure with a dress that is too large. It is, however, only slightly too large to be in correct

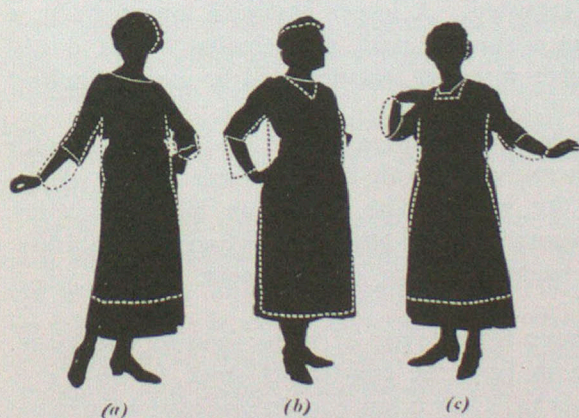


FIG. 6

proportion, as the dotted lines show. In (*b*), the waist line of the skirt is too high and the peplum or tunic too short to give the right balance. In (*c*), we see a slight figure with a dress that is too large, making it seem, in its silhouette, inappropriate for the type of figure. Also, the hair dress is

too wide to give a good balance to such a slender figure. The dotted lines show how this silhouette can be improved.



**35.** Fig. 6 (a) shows a short-waisted type with a waist line overly accentuated, and a sleeve length too short for a short-waisted figure. The dotted lines show the effect a long-waisted blouse would give and how it would be possible, by using a blouse of this kind, to lose sight almost entirely of the short waist and make the figure seem in better proportion. A general rule to follow is to have the waist length, from the neck at the shoulder to the waist line, measure a scant two-fifths of the total dress length, allowing a generous three-fifths for the skirt length. This is usually a good

proportion unless fashion makes possible, by artistic trimming or design, a style that is so designed as to balance itself in another position.

A dress that is too small, thus accentuating too definitely the lines of the figure, is shown in (b). It shows also a sleeve length that, because of



FIG. 7

its length, emphasizes the shortness and smallness of the waist and a neck line that is too crowded. A looser blouse, a longer waist, a longer sleeve, as well as a shorter skirt, as indicated by the dotted lines, would help to give a better balance and a more dignified silhouette.

In (c) exists the same problem of a sleeve breaking even with the waist line, which accentuates both the shortness of the sleeve and the shortness of the waist. The neck line has a crowded appearance, it being too small for the other proportions of the dress. The dotted lines show suggestions for improvement.

**36.** In Fig. 7 we have three types of stout figures: the large, well-proportioned stout, in (a); the full-busted stout, in (b); and the full-hipped stout, in (c). Only a few corrections have been made here, but there are many points for observation. In (a), the sleeve is a little too full above the wrist for such a large figure, for it tends to emphasize the width of the figure at this point.



In (b), the short sleeve emphasizes the largeness of the bust, coming directly in line with it. A longer sleeve would avoid this and be more becoming to the figure, balancing it better. When the bust is large, giving the figure a heavy appearance above the waist line, then the skirt should be worn just as long as fashion will allow so as to balance the proportions of the figure as much as possible. For the face of such a figure, a square neck might be very becoming, but where the bust is broad and square in appearance, a U-neck will be found more pleasing.

A good rule to follow in dress is never to exaggerate a fault. Full-hip figures, as in (c), will always appear better in simple, plain skirts. Too many cascades or ornaments on a skirt only tend to emphasize points that one should try to subordinate. A figure large below the waist should try also to wear a skirt as long as possible and be in accord with fashion. The drapery in the sleeves comes at a point in this figure to emphasize the largeness of the hips. A sleeve that is smaller and fits more closely would be found more advantageous for such a type.

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### DRESS SUGGESTIONS FOR THE STOUT WOMAN

**37. Essentials of Correct Dress.**—In discussing the ways in which to overcome irregularities of the figure, it would seem inconsistent indeed if suggestions that bear directly on the stout woman were omitted. The stout woman has greater odds to overcome than her thin sister and the woman of medium form, for it seems as though they can wear most of the styles devised by fashion authorities. Still, there is no reason why the stout woman should become disheartened, for she can and must adopt ideas that will be to her advantage.

As a general rule, a woman does not become noticeably stout until she has reached the neighborhood of 40 years. This time of life is usually the most trying for any woman, for when youth has taken flight it makes necessary three things if a woman wishes to continue to appear attractive and pleasing: dignity, careful grooming, and correct selection of color, lines, and fabric. Correct corseting is, of course, absolutely essential in order that the entire costume may be in perfect harmony with her individuality and that she may have the appearance of absolute comfort and ease.



**38. Overcoming Appearance of Stoutness.**—It is true that nobody admires a fat woman—that is, if she *looks* fat. To avoid looking fat, the stout woman must constantly be on the alert for correct dress suggestions. She must use good judgment regarding every part of her costume, disregarding the fads and fancies that come into fashion's realm each season. For instance, if her neck is short and thick, she should not wear choker collars of any kind, no matter what fashion dictators say; rather, she should wear about the neck soft lace that may be brought down in front in a V-neck line, which is a boon to the person with a short neck. If lace is used to finish the neck, it should be of a quality and texture that will blend in with the waist or bodice and seemingly be lost to the eye.

**39. Adapting Prevailing Fashions.**—Many stout women complain that the styles are made for the slender woman and that no thought is given to them, but this is untrue, for fashion people, as a rule, realizing the difficulties encountered by many women who possess an abundance of flesh, really do give a great deal of attention to them. To get the best results, the woman of this type should realize that a garment made for her should not be an exact copy of the prevailing fashion, but rather an adaptation of that style to suit her proportions and give her individual lines.

**40. General Precautions.**—In choosing a garment, the stout woman should always remember that up-and-down lines give slenderness and round-and-round lines tend to accentuate thickness.

Cuffs, collars, and plaits for even medium-stout women or girls should be correct in their proportion so that a stingy or skimpy effect will not be evident. Too narrow proportions have a tendency to make a stout person appear even stouter.

Also, extra precautions should always be taken in considering hem or facing widths. A scant hem in a transparent skirt, such as voile, Georgette, or crêpe de Chine, looks very much out of proportion for a stout or large person. The hem should be at least  $3\frac{1}{2}$  inches, but a better width is 5 inches. In some materials, the hem may be omitted and a bound or inconspicuously trimmed edge used. In such cases, the line is not made definite and is less noticeable than where a small hem is turned.

**41. Waist Suggestions.**—The waists that may be worn advantageously by the stout woman are those with straight vests and



Gibson plaits, those with yokes formed of tucks that are straight from the shoulder down, surplice waists, and, in fact, any waist with lines that extend lengthwise of the figure.

**42. Skirt Suggestions.**—Skirts, whether full or narrow, that are cut as long as possible without attracting undue attention to their length or causing discomfort, long tunic skirts, and plain, straight-plaited skirts are desirable for the stout woman. She should consistently avoid tiered skirts or skirts with ruffles, shirring, and excessive or crosswise trimming.

**43. Sleeve Styles.**—The sleeves for the stout woman should be plain and soft in appearance and have a tendency to cling to the arm. If the forearm is large and heavy, a sleeve that comes just below the elbow or to a point 3 or 4 inches above the wrist is suitable. Long, bulky sleeves, however, should never be worn on a heavy forearm. If long sleeves are worn, they should be made to fit very close below the elbow, and should be finished at the lower edge with a frill of lace or fabric or with a moderately small, lightweight, flaring cuff. Such finishes will make the wrist appear smaller when a glove is not worn.

The stout woman should never expose her shoulders and upper arms when in evening attire; rather, she should cover the flesh with filmy lace or chiffon, or she should wear a scarf of tulle, preferably of black or a silent tone, across the shoulders and the arms. White will make the arms appear larger than they really are, and black will give the opposite effect.

**44. Suitable Trimmings.**—In choosing the trimmings for her garments, the stout woman should remember that buttons or trimmings placed in flat patch effect, as in squares, triangles, or diamonds, will tend to add thickness, while if they are arranged in single rows or broken lines they will give the appearance of length. Harmonizing, rather than contrasting, colors should be selected for trimmings, so that they will not stand out boldly from the garment. Never should the collar, the belt, or the finish at the bottom of the skirt be permitted to attract the eye before the garment itself does, but they should be arranged so as to be as inconspicuous as possible. Tucks, plaits, and seams should be made to extend up and down the garment instead of around it.



**45. Material Selection.**—In selecting material for garments, the stout woman frequently makes the mistake of choosing that with wide stripes, having, perhaps, heard or read that stripes tend to make a person look slender. This is untrue. The stout woman can wear striped material, but the stripes, as a rule, must be fine and without definite color or line when viewed from a short distance. Stout women, and, in fact, most women, look better in materials of plain or indistinct design in harmonizing colors than in those of bold design and of decided color combinations.

It is always well to remember, too, that materials with a glossy, brilliant surface or finish, no matter what the color of the fabric may be, are difficult to wear and are not generally becoming, because the sheen and, in some instances, the stiffness of the fabric tend to make the figure appear larger. Materials of soft finish or dull colors, on the other hand, will make the figure appear smaller and will attract less attention. In selecting material for skirts, stout women should choose either plain fabric or fabric with a narrow or an indistinct stripe and of a texture that is as soft and pliable as Dame Fashion permits.



## CHAPTER IV

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### COLOR, ITS THEORY AND APPLICATION

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#### IMPORTANCE OF KNOWING COLOR

**1. Delights of Color Harmonies.**—Color is to the eye what a varied and appetizing diet is to the palate, dispelling in its infinite variety all possibilities of monotony. Color makes possible individuality in dress, and a wise selection of it brings about a delightful becomingness such as cannot be achieved by any other means.

To hear a child tediously picking out the first tunes on a musical instrument is sometimes irritating unless, of course, we hear in our imagination, as many mothers do, the exquisite music that this tedious practice will some day produce.

And so it is with the study of color. The first rules of the color spectrum, the primary colors, etc., are tedious in themselves, but as a knowledge of their correct use is gained and we run down in our mind's eye the scale of colors and all the graduations from hues to tones and tints, exquisite color music is instantly possible. It is then that we lose all sense of tediousness in our dexterity of use. We play on the keyboard and produce color harmonies that, in our first study, seemed quite impossible.

The theory of color well understood thus brings about many enjoyable possibilities. A thorough knowledge of color rules makes wrong color combinations almost impossible, for an incorrect use of color is as instantly evident to a trained eye as a false note on a piano or a violin would be to an accomplished musician.

**2.** Designers and artists play with colors for inspiration, and when they have passed the days of preparation and know how to produce exquisite harmonies, success is assured. And so may every person find success, not only in combining colors for dress but in using them for home decoration. Then, color in art and in



nature will seem a thousandfold more beautiful, and all this will be obtained through a right knowledge and the application of color theory and principles.

**3. Value of a Study of Color.**—Color is a fascinating subject, one with infinite possibilities and many tragedies. It is regarded of vast importance by every artistic person; it figures largely in the display windows of every successful dry goods store; and its application to every phase of life is dwelt upon by magazines, books, and all persons who understand its principles. While it is probably true that only those directly connected with the production and disposition of articles involving color need have a technical mastery of this subject, yet knowing the principles and laws that govern it will aid every one to a better appreciation of its value and use.

To certain persons, color expresses emotions, both physical and mental, a fact that may be proved by looking to nature and noting the changes of color brought about by the changing seasons. Thus, the green of spring denotes freshness and childhood; the colors of summer are symbols of vigorous youth; the somber hues of autumn portray the richness and beauty of a successful maturity; and winter's bleakness, with its brown-gray trees, gray skies, and cold whiteness, typifies age.

**4. Acquiring a Color Sense.**—The first requisite in acquiring an accurate color sense is to study the laws and principles governing harmonious combinations that have been formulated by persons who have made a special study of this subject. By practicing this method, a person with so-called "good taste" for color may develop a fine, accurate sense of color and color combinations. Then by association, that is, by becoming familiar with the various color combinations from observation, one will be able to tell beforehand what the general color effects will be. This knowledge is generally obtained by observing and associating with objects whose chief beauty lies in their coloring.

The importance of following both of these methods in order to obtain an understanding of color cannot be overestimated. The theory of color must be learned first, for without a technical knowledge of the theory and principles of color and color combinations, the designer will be limited to the copying of certain pleasing color effects that may be observed in commerce, art, or nature.



5. But even though one makes a study of the laws and principles of color, much skill in the making of successful color combinations in garments will be gained by intelligent observation. When one thinks of a costume that is to be made, one usually associates the color of the fabrics with an effect that has been attractive. Thus, a frock is often built up very successfully on the same colors that appear in a flower or on a bird, but such a guide cannot be followed indiscriminately because the proportions are different. Sir Joshua Reynolds, the great artist and teacher of art, said: "The true artist must supplement the works of Nature, aiming to bring forward her beauties and throw into the background her defects."

6. **Importance of Color in Dress.**—A usable knowledge of color is essential to the woman who desires to be well-dressed, or to the person whose aim is to plan garments for others, for the very principles of good dress-design include color, line, and fabric. Although these features of dress are so closely related that they cannot be separated if a person desires to dress becomingly and in good taste, color supersedes the other two in importance. This is easily demonstrated by the fact that manufacturers and shop-keepers often find that a certain design may be very successful in one color and an absolute failure in another. Also, it is a recognized fact among manufacturers and salespeople that color is what first attracts a customer's attention, particularly in wearing apparel. In almost every case, the color of a gown or suit is decided before the kind or quantity of fabric is considered.

7. The useful application of the theory of color has not kept pace with many of the other branches of art and industry. This is not because its study has not been constantly and successfully followed by scientists, but because those of their investigations which have been made usable for the trained workman are looked upon as being of doubtful value for general purposes.

It is a common idea that the ability of so combining colors as to produce artistic results is less a question of science than of a certain inborn taste, and that unless a person possesses this peculiar gift it is of little use to attempt any color combinations. That certain persons have a decided taste for color is beyond question. Similar cases are found in the field of music, where certain individuals have a most pronounced gift for placing chords



and memorizing melodies. But a lack of this so-called "natural" or "inborn" taste in either field will not prevent an otherwise normally developed person from gaining good results with color if color principles are carefully studied and applied. Once the theory and principles of color are fixed in mind, the combining of colors to bring out the best effects in dress can be done with confidence, and this is work that grows more fascinating the more deeply a person enters into it.

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## COLOR THEORY

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### CLASSIFICATION OF COLORS

8. Color is the appearance of an object, regardless of its form, presented to the eye by the action of light rays on the retina. While color is divided into classes, there are no fixed or arbitrary rules for the classification used. The only reason for any classification is to give the worker in colors a basis on which to proceed when using colored materials and when harmonizing them. For the practical worker, any classification adopted must be from the standpoint of actual coloring matter, that is, dyes applied to material, and not from the standpoint of optics, colored lights, etc., which is purely scientific.

9. **The Spectrum.**—The colors, violet, indigo, blue, green, yellow, orange, and red, which are known as the *spectrum*, are generally used as a foundation of color study, for they represent the colors found in a ray of light. The spectrum colors may be seen in the rainbow or they may be produced by placing a prism in a dark room and allowing a single ray of light to strike it, the prism breaking up the white light into these spectrum colors.

In considering the spectrum, we do not regard the seven colors as separate, but rather as blending one into the other and producing different hues, as shown in Fig. 1. You will note that between each of the main colors of the spectrum, there are several colors similar to those between which they are situated, for they are made up of these two colors in varying parts. In theory, these colors are named according to the colors of which they are made up. For instance, the color midway between red and orange is called red-orange; the one between red and red-

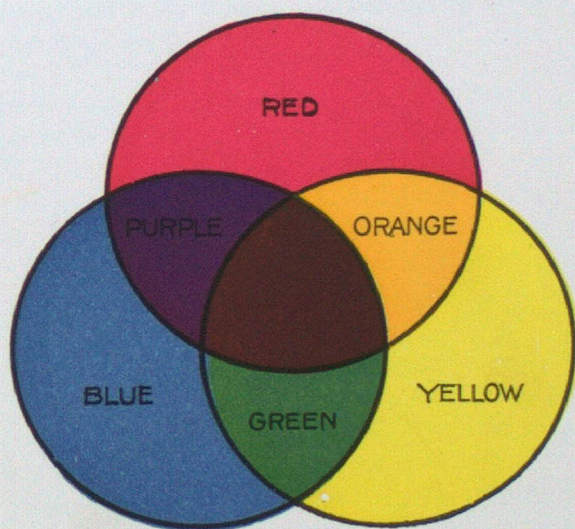












LD 2

FIG. 2







orange is called red-red-orange; and the one between red-orange and orange is called orange-red-orange. In the illustration, these names are indicated merely by the first letter of each, RRO referring to red-red-orange, etc.

**10.** To make clear the manner in which all the spectrum colors blend, think of the scale shown in Fig. 1, as though you had it cut out and were holding it up in your hand as a circle. This will bring red and red-red-violet together, completing the blending of all of the colors of the spectrum.

The name indigo is not included in this table because it is not needed in practical work in color. In the spectrum scale, it is between blue and blue-violet.

**11. Primary Colors.**—Conclusions as to what are the primary colors of the spectrum have been repeatedly altered with the progress of scientific investigations. Sir Isaac Newton named seven colors in the spectrum and called the entire seven colors primaries. Later, Sir David Brewster performed experiments from which he concluded that red, yellow, and blue were the primaries. Then Professor Maxwell announced that the primaries are red, green, and blue.

Most of these ideas of the primary colors refer to colored lights. As applied to colored pigments, or dyes, with which the person dealing with the harmony of dress is chiefly concerned, the primary colors are considered to be *red*, *yellow*, and *blue*, because dyes of these three colors in combinations of various proportions will produce every other color of the spectrum, as shown in Fig. 2.

**12. Combinations of Primary Colors.**—In working with the three primary colors, red, yellow, and blue, the other colors that are formed by combining them are known as secondary, tertiary, and color grays.

**13. Secondary colors** are those produced by combining or mixing two primary colors. They are *orange* (composed of red and yellow), *green* (composed of yellow and blue), and *violet* (composed of blue and red). Fig. 2 shows very clearly the manner in which secondary colors are formed, thus illustrating circles of the three primary colors arranged to overlap each other. Orange results where red and yellow are combined, green where yellow and blue



are combined, and violet, or purple, as it is sometimes called commercially, where blue and red are combined.

Fig. 3 gives another illustration of the forming of the secondary colors and, likewise, shows the manner in which the tertiaries and color grays are formed.

**14. Tertiary colors** are those produced by combining or mixing secondary colors. The tertiary colors are *citrine*, composed of orange and green, *olive*, composed of green and violet, and *russet*, composed of violet and orange.

**15. Color grays** are produced by the mixing of two tertiary colors. The name *color gray* is used to distinguish a color from *neutral gray*, which is a mixture of black and white. No individual color names are assigned to these color grays because no two attempts at a certain gray ever result the same, due to the varying of each tertiary that may be used in their mixture.

Examples of the color grays that result when the tertiaries are mixed are shown in the bottom section of Fig. 3. Thus, the tertiaries, citrine and olive, combine to form a dark tan tinged with green; the tertiaries citrine and russet, to form a warm brown; and the tertiaries russet and olive, to produce a warm tan. While each of these three results is undoubtedly a color, yet each is referred to as a color gray and in the trade could even be called grayed or subdued colors. Additional color grays will result from the mixture of various colors. In this way it is possible to obtain a variety of colors known under different names; as, for instance, taupe, nickel gray, cocoa, and log cabin.

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#### PROPERTIES OF COLOR

**16.** In order to classify colors properly and to be able to give correct information concerning them, it is necessary to be familiar with the properties of colors. The following terms are those generally used to discuss color, when color theory is being considered, and as many of them are often used incorrectly it is well to note carefully their proper meaning.

**17. Hue** is that property of a color which characterizes it as a color instead of a black-and-white value. If to a certain color is added a small amount of another color, as, for instance, when a little yellow is added to red, there results what is known as a *change*



THE PRIMARY COLORS					
	RED			YELLOW	
					
					BLUE
THE SECONDARY COLORS					
	RED	+		YELLOW	=
		combined with			produces
					
					ORANGE
	YELLOW	+		BLUE	=
		combined with			produces
					
					GREEN
	BLUE	+		RED	=
		combined with			produces
					
					VIOLET
THE TERTIARY COLORS					
	ORANGE	+		GREEN	=
		combined with			produces
					
					CITRINE
	GREEN	+		VIOLET	=
		combined with			produces
					
					OLIVE
	VIOLET	+		ORANGE	=
		combined with			produces
					
					RUSSET
THE COLOR GRAYS					
	CITRINE	+		OLIVE	=
		combined with			produces
					
					GRAY
	CITRINE	+		RUSSET	=
		combined with			produces
					
					GRAY
	RUSSET	+		OLIVE	=
		combined with			produces
					
					GRAY







of *hue*. A clear idea of hue is valuable in color selection, as it aids in avoiding materials containing colors that are not desirable for certain complexions. For example, a clear gray green might be becoming to some complexions, whereas, if the hue of the green were changed to that of a gold green, it could not be worn except at a sacrifice of becomingness.

**18. Value** is that property of a color which distinguishes it from certain variations of the hue of that color, in the respect of its approaching or receding from black. In other words, it is that property which denotes the amount of dark or light, as expressed by a color. For instance, if black is added to a certain color, the color is made darker; if white is added, the color is made lighter. In both cases, there is produced what is known as a *change of value*.

**19.** Color values are commonly expressed as *tones*, *tints*, or *shades*, but these terms, although used by the trade, do not receive recognition in color theory. *Tone* is another term for value, while *tint* refers to light values or tones of a color, and *shade* refers to dark values or tones of a color. In many instances, the term shade receives an even broader meaning and is incorrectly used to indicate a hue or a light value.

It is well to keep these terms in mind so that the descriptions of new colors, as used by the trade or by fashion writers, may not prove confusing.

**20. Intensity** is that property of a color which represents the purity or the strength of the color. For example, color is at its full intensity when it is made as brilliant as possible, and it loses intensity as it approaches neutral gray.

**21. Other Characteristics of Colors.**—A **warm color** is one in which there is a predominance of yellow, as orange or yellow-orange.

A **cold color** is one in which there is a predominance of blue, as blue, blue-violet, or blue-green.

A **silent** or **retiring color** is one that is inconspicuous. It may be a very dark color or one in which there is a lack of warmth. Examples of such colors are seal brown, bottle green, plum, gray, and grayed tan.



**Pastel** is the name applied to the very lightest and most delicate values of colors, this name being taken from the fact that the colors contain so much white that they are chalky in appearance, pastels being simply colored chalks. Many sheer fabrics, such as chiffon, Georgette, and organdie, come in the pastel colors.

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### COMPLEMENTARY COLORS

**22.** **Complementary colors** are those which, by their union, will theoretically produce white or gray. This, of course, can be done with colored light rays, but with pigments it is possible to produce only a neutral gray. Thus, each secondary color becomes the complementary of the primary color that is not used in its own make-up, for by mixing any secondary color with its opposite primary all spectrum colors are employed.

**23.** A good idea of the complementary colors may be formed on referring to Fig. 4. This illustration does not show all the complementary colors, but enough to indicate how such colors are determined.

In the first row, green is the complementary of red, because green, being made up of yellow and blue, represents the complement, or remainder, of the three colors that make up the spectrum.

In the second row, yellow is the complementary of violet, because violet, being made up of red and blue, represents the remainder of the three colors that make up the spectrum.

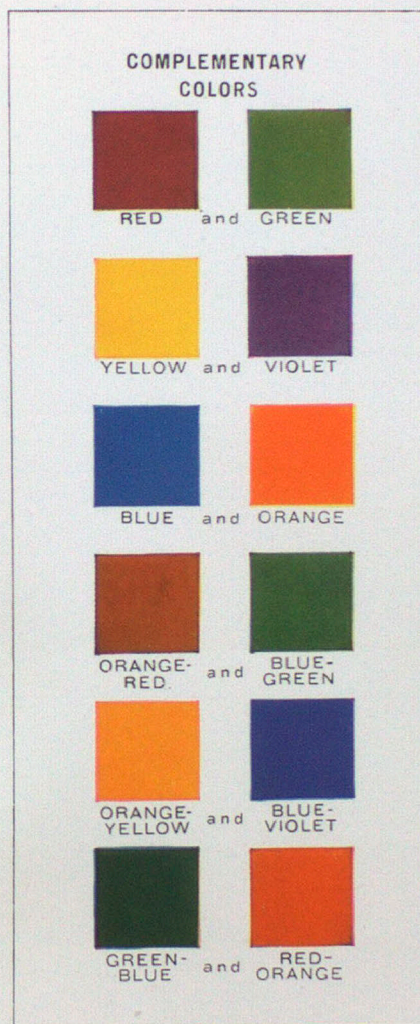
In the third row, orange is the complementary of blue, because orange, being made up of red and yellow, represents the remainder of the three colors that make up the spectrum.

In the fourth row, red-orange is the complementary of blue-green, because the red in the first color is tinged with orange, which is the complementary of the modifying hue—blue—in the second color.

In the fifth row, yellow-orange is the complementary of blue-violet, because the yellow in the first color is tinged with orange, the complementary of the modifying hue—blue—in the second color.

In the sixth row, green-blue is the complementary of red-orange, because the blue in the first color is tinged with green, which is the complementary of the modifying hue—red—in the second color.











**SIMULTANEOUS CONTRAST**

**24.** The subject of **simultaneous contrast**, which is the effect of one color on another or on a neutral when they are used in combination, is an intricate part of color theory and need not be understood in its entirety by one who is studying color chiefly for dress purposes. However, it has a definite bearing on color selection and combination, so it will be to your advantage to observe the effects of various colors on the same person and to note the effect of one color on another in combinations. For instance, you will note, by observation, that some colors seem to bring out sallowness or undesirable colors in the skin, while other colors enhance its appearance. Also, you will observe that colors, when combined, usually seem somewhat changed in appearance, some colors being intensified, some subdued, and others made to appear very crude or ugly by combination with certain colors.

**25. Observations on Simultaneous Contrast.**—As you observe the effect of one color on another, you will note the following points, which it is well to keep in mind in the planning of color combinations:

1. A light color appears lighter in combination with a dark color or with a dark gray than it does with another light color or with light gray.

2. A dark color appears darker in combination with a light color or with a gray than it does with another dark color or a neutral.

3. A gray combined with a color seems to assume a tinge of the complement of this color; as, for instance, if gray and red are combined (unless only a small amount of red is used), the gray will assume a slight tinge of green, which is the complement of red.

4. In like manner, if contrasting colors are combined, each will appear to assume a tinge of the complement of the other; as, for instance, if blue and red are combined, the blue will apparently assume a slight tinge of green, which is the complement of red, and the red will apparently assume a slight tinge of orange, the complement of blue.

Sometimes, the last two effects cannot be distinguished clearly by an eye untrained in color perception. However, it takes but little color training to observe that one color really does have a



pleasing or an unpleasing effect on another, and a little experimenting will usually result in the better color combination.

You may gain an idea of the effect of simultaneous contrast by studying the effects produced on different colors when brought near black, gray, and white, as illustrated in Fig. 5. As you will observe, black tends to intensify most colors, white makes most of them appear darker, and all appear well on gray though its tendency is to subdue them.

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### COLOR HARMONIES

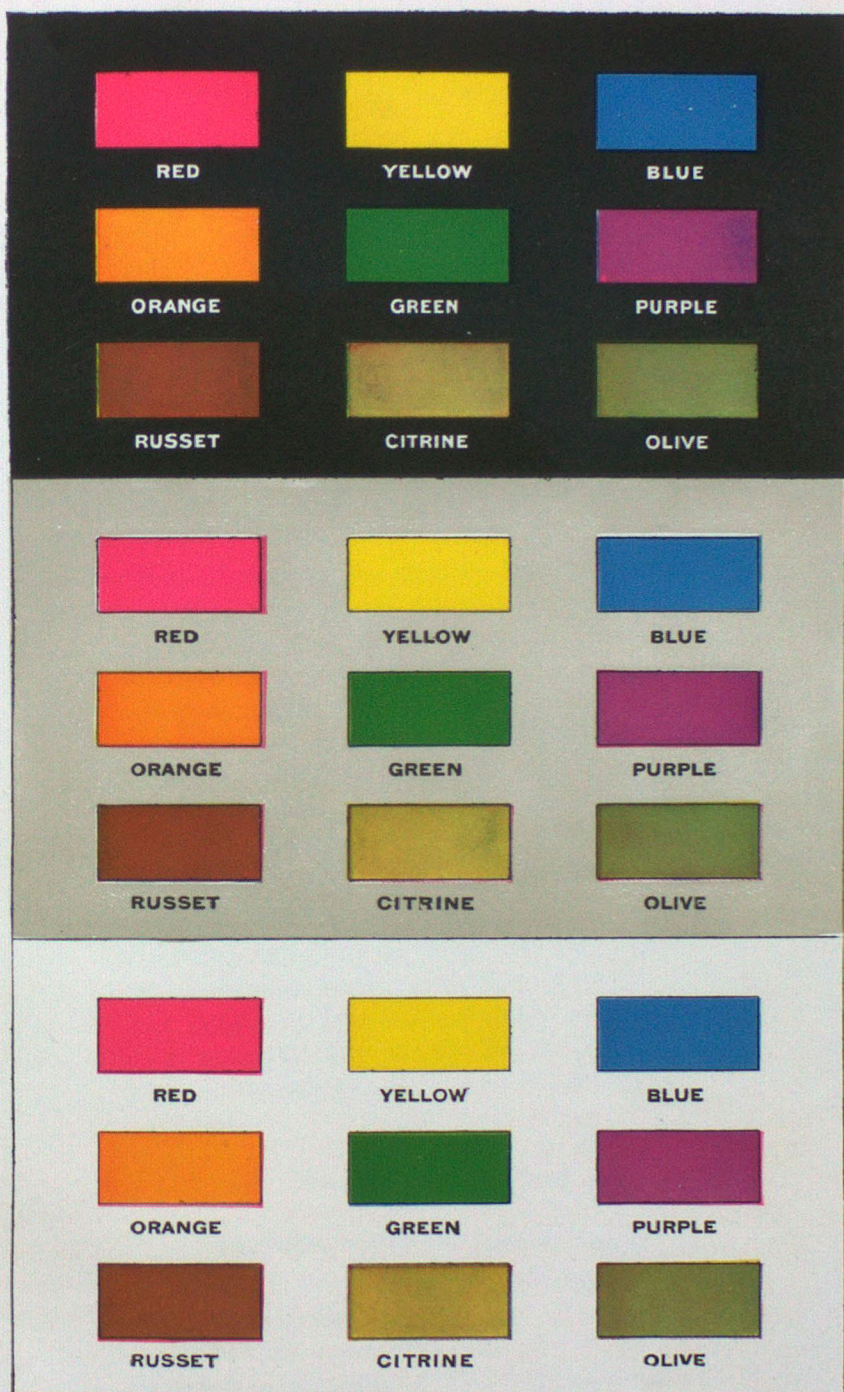
**26.** Colors brought close together, side by side, are said to be in harmony when their combined effect is pleasing to the eye and gives the impression of unity. As a means of suggesting possibilities in color combinations, the various kinds of harmony may be classified as *dominant harmony*, *analogous harmony*, *complementary harmony*, *perfected harmony*, and *contrasted harmony*, the names suggesting the nature of the relationship between the colors in the combination. Each of the harmonies, or combinations, may be explained and illustrated as follows:

**27.** *Dominant harmony*, sometimes called *self-color harmony*, is produced by combining different values of the same color.

In combining different values of a color to produce dominant harmony, keep in mind the fact that while any of the values of a given color will harmonize with one another, there is a difference, in that not all values will harmonize equally well. Values that are close together in a scale, as for example silver and fog gray, result in softer effects than those farther apart, which often produce striking contrasts. If you desire to use decidedly different, or widely separated, values of any one color in combination, therefore, combine only a small amount of a dark value with lighter values for the most pleasing effect. An example of this is the combining of very dark brown with very light tan.

**28.** *Analogous harmony* is produced by a combination of hues which are close together in the spectrum scale and are, therefore, analogous, or similar, in appearance. Thus, blue green, green, and yellow green, are an example of analogous harmony. When hues are brought together in analogous harmony they should not be used in full intensity, or brilliancy in dress design except in sheer mate-











rial, but rather subdued sufficiently to make the combination soft and pleasing.

**29. Complementary harmony** is produced by contrasting complementary colors. Here, again, the colors should be reduced in intensity and the values contrasted. It is not essential that more than one value of each complementary be used, but, in every case, the value, or tone, of one complementary should be lighter or darker than the other. Otherwise, the contrast is too bold for dress design.

In combining the complementary colors, blue and orange, both should be subdued in intensity and one of a darker value than the other. Thus, combining a dark tone of French blue or old blue with a dull tone of orange or old gold would be an example of pleasing complementary harmony.

**30. Perfected harmony** is a combination of analogous and complementary harmony which, if worked out carefully, may prove more interesting than any of the others. To develop perfected harmony, it is necessary to determine the predominating color, or hue, sometimes called the key color, in an analogous scheme and then to combine the complement of this key color with the analogous scheme. For instance, in an analogous scheme consisting of blue green and blue violet, blue is the predominating, or key, color, being a part of each of the colors. The complementary of blue, which is orange, combined with the original analogous scheme, produces perfected harmony.

**31. Contrasted harmony** is produced by contrasting a color with a neutral—white, black, or gray—or with gold or silver. The harmony produced by associating any of the colors with the neutrals is, in general, one in which few errors can be made, because these combinations, as a rule, strengthen the associated colors by contrast.

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## COLOR IN DRESS

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### DEVELOPMENT OF COLOR SENSE

**32.** With the principles of color understood, it is well to turn to the application of color in dress, so as to give a conception of color names as they are applied to dress, to consider the means of suggestion and inspiration for the combining of colors, to form



harmonious and appropriate color combinations, and to determine the colors best suited to the various types.

In contrast with theoretical color names, which state definitely the primary colors of which a hue is made, color names as applied to dress usually suggest the nature of a color by associating it with some object. However, the practice you have gained in learning to distinguish the elements that make up the colors that have already been mentioned will aid you in determining comparatively the value, the hue, and the intensity of practically any of the new dress colors that are brought out from time to time. Thus, you will be able to use them intelligently and correctly in combinations and to distinguish their merits as applied to various types of individuals.

#### COLOR NAMES

**33. Sources of Color Names.**—To attempt to give all the names applied to colors would be a tremendous undertaking. There seems to be a color for nearly every known thing, be it animal, vegetable, or mineral, but most of them are justifiable, for, as will be observed in nearly every case, each color is named according to something that it resembles or to which it is related. For example, the well-known Nile green is supposed to represent the color of the water in the river Nile; emerald, to represent the color of the emerald; and so on.

Colors, like styles, are influenced considerably by events of various kinds, and new names to meet new conditions are continually putting in an appearance; as for instance, Alice blue, named for Alice Roosevelt; Harding blue, for Mrs. Harding; also, all the Egyptian colors—coptic, blue lotus, sakkara, mummy brown, Egyptian green, and carnelian—doing honor to the reclaiming of Tutankhamen's tomb.

Attempts are being made to establish a system whereby colors may be designated by certain degrees of hue, value, and intensity. This, of course, will prove an accurate means of identifying colors, but until such a method has been established it will be necessary to rely on the association of colors with objects.

A close study of all color names that are met will surely prove very interesting, and will, by association with the object or the occasion for which or from which it is named, help to fix them in the mind. However, it is well to bear in mind that all colors are derived from those which form the spectrum.



**34. Color Cards.**—A thorough knowledge of the various color names that are applied to materials for dress may be gained from the color cards issued from time to time by dealers in such materials, as well as by textile manufacturers and dyers. So many cards have been issued giving different names to the same colors that an attempt at standardizing the various colors has been made by those concerns that have united to form what is officially called The Textile Color Card Association of the United States, Incorporated. This association has issued cards that should eventually prove valuable not only to manufacturers, but to dealers and individuals as well, for the colors are so numbered that it will be possible to match all materials and threads by number, provided the numbers assigned to colors by this association are adopted by all textile and allied industries.

**35.** In the numbering of the colors, a system of standard numbers has been established, which gives to each color a number consisting of four figures and expressing as nearly as can be done the character of the color. The first, second, and third figures indicate the parts of which the color is formed. Thus, the first figure indicates the foundation color used; the second, the principal color used as a blend; and the third number, the color used as a secondary blend. The fourth figure of the color number indicates the strength of the color designated by the first three figures. In addition, the abbreviation S., for standard, and O., for season number, is prefixed to the color number in order to avoid possible interference with established numbers.

**36.** The colors and the strength of color to which these numbers refer are as follows:

1st, 2d, and 3d Figures

- 1 White
- 2 Red
- 3 Orange
- 4 Yellow
- 5 Green
- 6 Blue
- 7 Violet
- 8 Gray
- 9 Black
- 0 No change

4th Figure

- 1 Lightest
- 2 Second Lightest
- 3 Light
- 4 Medium Light
- 5 Medium
- 6 Medium Dark
- 7 Dark
- 8 Second Dark
- 9 Darkest



Turquoise, whose number is S. 6153, is explained thus :

6	1	5	3
Blue	White	Green	Light
Principal color	Principal blend	Secondary blend	Strength

**37.** Following is a list of the standard color numbers issued by this association, together with the name applied in each case :

1001	White	2165	Raspberry	4287	Mahogany	6162	Light Blue 6
1041	Ivory	2167	Claret	4383	Chamois	6176	Lupine
1045	Cream	2169	Burgundy	4811	Flax	6183	Copenhagen
1233	Tearose	2173	Ashes of Rose	4815	Gold	6184	Old China
1261	Orchid Pink	2183	Old Rose	4817	Old Gold	6185	Delft
1283	Blossom	2185	Strawberry	4856	Olive Brown	6187	Japan Blue
1345	Leather Brown	2207	Maroon	5005	Emerald	6505	Peacock
1403	Primrose	2263	Carmine	5007	Hunter	6692	Empire Blue
1433	Sunset	2387	Henna	5043	Spring Green	6853	Cadet
1583	Mermaid	3005	Orange	5067	Myrtle	6855	Regimental
1623	Iris	3025	Burnt Orange	5143	Nile Green	6925	Navy 2
1653	Spray	3041	Honeydew	5164	Ocean Green	6975	Navy 3
1683	Horizon	3045	Tangerine	5165	Jadeite	6985	Midnight
1783	Vestal	3083	Tan	5183	Mignonette	7003	Violet
1803	Mist	3097	Oakwood	5185	Reseda	7005	Pansy
2003	Scarlet	3115	Maize	5385	Bronze	7007	Purple
2005	Cardinal	3183	Écru	5413	Chartreuse	7123	Lavender
2007	Dark Cardinal	3185	Fawn	5483	Moss	7163	Lilac
2009	Garnet	3187	Beaver	5485	Olive	7183	Orchid
2035	Geranium	3285	Gold Brown	5495	Evergreen	7185	Amethyst
2045	Golf Red	3295	Brown	5505	Golf Green	7187	Plum
2063	Cherry	3485	Topaz	5815	Tarragon	7195	Wisteria
2064	Indiana	3842	Buff	5823	Sage	7205	Fuchsia
2065	Ruby	3925	Chestnut	5827	Bottle Green	7285	Magenta
2067	American	3928	Seal	6005	National	7814	Heliotrope
	Beauty	3945	Tobacco	6007	Yale Blue	7817	Prune
2073	Blush Rose	3948	Negro	6053	Saxe Blue	7905	Egg Plant
2103	Pink 1	4004	Jasmine	6055	Electric	8065	Steel
2105	Pink 2	4005	Lemon	6057	Sapphire	8067	Slate
2107	Pink 3	4025	Golden Rod	6065	Bluebird	8103	Zinc
2108	Pink 4	4104	Fallow	6083	Marine	8105	Pelican
2109	Pink 5	4115	Leghorn	6085	Navy 1	8111	Pearl Gray
2114	Rosebud	4123	Apricot	6103	Light Blue 1	8113	Silver
2131	Flesh	4133	Maple	6105	Light Blue 2	8115	Nickel
2133	Coral	4135	Honey	6107	Light Blue 3	8843	Castor
2135	Laurel Pink	4183	Champagne	6109	Light Blue 4	8845	Taupe
2145	Salmon Pink	4185	Beige	6123	Cornflower	8935	Smoke
2149	Lacquer Red	4186	Deer	6153	Turquoise	8965	Graphite
2163	Wild Rose	4285	Terra Cotta	6161	Light Blue 5		

#### COLOR COMBINATIONS

**38.** With an understanding of color properties, contrasts, and harmonies as a foundation, training the eye to observe and the memory to retain a clear conception of colors and combinations of colors will develop skill in selecting colors and forming unusual combinations for dress.







# FOR STREET WEAR

## COLOR

	Navy	Brown	Garnet	Prune	Bottle Green
COMBINATIONS IN LARGE QUANTITIES	Beige Silver Terra Cotta Delft	Buff Tan Topaz Terra cotta	Fawn Silver Castor Ashes of roses	Nickel Steel Castor Buff	Sage Mist Castor Mahogany
COMBINATIONS IN SMALL QUANTITIES	Gold American beauty Purple Burnt orange Scarlet Strawberry Emerald Chartreuse	Gold Peacock Burnt orange Mignonette Salmon Apricot Maize	Ruby Raspberry Reseda Gold Regimental blue Maple	Delft blue Raspberry Gold Reseda Topaz Burnt orange	Old Gold Tan Topaz Terra cotta Garnet Electric
COMBINATIONS FOR TRIMMING	Fawn Mahogany Castor	Sage green Buff Cherry	Dark cardinal Beaver Strawberry	Orchid Amethyst Copenhagen	Mignonette Lemon Burnt orange
	Magenta Cornflower Mignonette	Mahogany Terra cotta Peacock in small quanti- ties	Wild rose Raspberry Mignonette	Egg plant Gold (metallic)	Wild rose Raspberry Claret
	Wild rose Raspberry Old China	Gold Old gold Old China	Ashes of roses Sage Delft	Écru Beaver Fawn	Topaz Sage Touch of cherry
	Violet Purple Pansy Fuchsia in small quanti- ties	Raspberry Delft blue Reseda	Copenhagen Silver Champagne	Ashes of roses Heliotrope	Orange Burnt orange Golden brown or Antique gold



# COLOR, ITS THEORY AND PRACTICE

## 221. Sources of Inspiration for Color Combinations

in which to become familiar with color and many other the designer's requirements are suggested beautiful combinations of color.

TABLE I

COMBINATIONS

FOR EVENING WEAR

Castor	Turquoise	Maize	Ocean Green	Salmon	Silver	Orchid
Navy blue Seal Claret Terra cotta	Leghorn Honey Champagne Orchid Gray Apricot Orchid	Pearl gray Champagne Orchid Ocean green Blossom	Pearl gray Champagne Chamois Turquoise Lavender Lemon	Champagne Pearl gray Light blue 6 Apricot Coral Mignonette	Delft Orchid Pink 3 Ocean Salmon Wild rose	Silver Champagne Mist Maple Saxe blue Pink 3
Burnt orange Mignonette Delft Geranium Salmon Apricot	Spring green Violet Golden rod Carmine Geranium Cherry	Orange Salmon pink Amethyst Cornflower Strawberry Cherry	Golden rod Amethyst Coral Geranium Cherry Brown, if transparent	Strawberry Beaver Old China Spring green Amethyst Chartreuse	Emerald Coral Magenta Pansy Sapphire Burnt orange	Violet Magenta Turquoise Salmon Raspberry Cherry
Black Leghorn	Silver Gold Cream	Golden rod Orange Golden brown or Antique gold	Silver Gold Black	Silver Gold Black	Geranium Scarlet Cardinal Ocean green	Apricot Turquoise Ocean green
Saxe blue Electric blue Chartreuse in small quantities	Pink 1 Pink 3 Lavender	Coral Sunset Iris	Lemon Orange Burnt orange	Maize Leghorn Geranium	Vestal Mermaid Iris	Ashes of roses Chartreuse
Sage Raspberry Claret	Apricot Salmon Ocean green	Honey Coral Ocean green	Turquoise Lavender Maize	Mignonette Reseda Chartreuse	Blossom Laurel Primrose	Saxe blue Electric blue Ocean green
Terra cotta Mahogany Old gold in small quantities	Burnt orange Terra cotta Silver	Turquoise Lavender Ocean Green	Apricot Salmon	Fawn Champagne Castor	Navy 2 Vale Emerald	Golden rod Burnt orange Silver
	Golden brown Topaz Maize	Lilac Ashes of roses	Old rose Strawberry	Mist Cornflower	Steel Graphite Mahogany	Ruby Tan

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**39. Sources of Inspiration for Color Combinations.**—The ways in which to become familiar with color combinations are numerous, and many are the designer's resources. Nature is ever ready to suggest beautiful combinations of colors, be it in cloud and atmospheric effects, springtime budding, autumn foliage, flowers, minerals, animals, birds, or insects.

Another means of studying color is by visiting museums or exhibitions to observe effects in china, glass, and textiles, including tapestries, rugs, and old embroideries and laces, or the art galleries for the inspiration that may be obtained from old and new prints and from the exhibits of old and new masters in art.

Again, the ballroom, horse shows, and other places where variety and gaiety in dress may be seen help to give ideas of color, to say nothing of the theater and even the motion-picture playhouses, where old-period gowns and other equally interesting styles and colorings are often portrayed. Inspiration may be had also from the beautiful colors in the shops and show windows. Indeed, many a beautiful gown has been created by designers who, having seen some beautiful creation, were inspired to apply their own knowledge of color, line, and fabric.

**40. Forming Color Combinations.**—An excellent idea for a beginner in the study of color is to experiment in forming color combinations, grouping various fabrics and trimmings according to combinations suggested by different sources of inspiration. A piece, or scrap, bag usually includes possibilities for this work, and samples of material obtained from the shops may be used to advantage.

A color card, such as that previously mentioned, also will prove helpful in the forming of combinations. As an aid in using this card to determine harmonious color combinations, you will find Table I a convenient reference. All the colors mentioned in this table are named according to the standard card and, therefore, the exact tone and hue of each of the colors suggested for the combinations will be evident. If you wish to use this table for reference and have no color card at hand, you will be able to determine, to a fairly accurate degree, the nature of the colors by referring to Art. 37, where their descriptive numbers are given.

**41.** A study of the table will reveal its possibilities. In the top row are listed the standard colors most commonly used for



dressess and wraps. In the second row, a number of other colors, each of which might be used in a large amount in combination with the first color, are given. The third row suggests colors that may be used sparingly, or in smaller amounts, with the garment color. In the last four rows are given suggestions for combining colors for an embroidery or a beaded design, for a trimming effect to be developed in ribbons or fabrics, or for some ornament or other detail that may be selected as trimming.

In every case, the color first suggested to be combined with the garment color is one that may be safely selected by even an amateur in the use of colors, while the other colors suggested, in the order given, require a little more skill than the preceding one to make the combination pleasing. For instance, if a large amount of beige were to be combined with navy, the design would not require so much care in the planning as if delft blue were to be used. Or, in small quantity, gold can be combined to advantage with navy more easily than can emerald green or chartreuse. The same holds true in regard to the embroidery or other trimming suggestions, the first combination of colors being more adaptable than the others.

You will note that the table includes six colors that are used principally for street wear and six, for evening or summer wear. After studying thoughtfully the combinations suggested for these colors, you will have no difficulty in selecting various other colors to use in combination. However, until you feel absolutely confident of your ability to combine colors harmoniously, practice developing rather conservative schemes, for they will give you assurance in forming more unusual and daring color schemes later. Besides, in most cases, the conservative color combination is the more desirable. Of course, the material itself has much to do with the selection of color, a brighter color often being permissible in a soft, sheer fabric such as chiffon, but not in one having a high luster, as satin.

**42.** Taste in color is largely a matter of civilization and cultivation. The nearer a person approaches the savage, so far as civilization is concerned, the greater is the inclination for brilliant colors; yet it is true that many excellent color effects are attained by savage races. While such striking combinations cannot be generally applied to dress, they are advantageous for certain gar-



ments and the ideas suggested may be successfully employed in subdued tones.

Nature is a good criterion in this regard. It is noteworthy that she uses but comparatively small quantities of the intense or bright colors. Her greens, grays, and browns are enlivened by but small touches of blue, red, orange, and other bright colors. Then, too, any color in nature that is ordinarily considered to be a brilliant color will be found, upon examination, to be grayed. What is ordinarily judged to be a brilliant blue sky is really a grayed blue on account of the particles of dust in the atmosphere; even an apparently bright red poppy will, if studied carefully, reveal considerable blue in its effect, due probably to the peculiar grain or texture of the petals or perhaps to some other cause. Thus, every so-called brilliant color in nature will be found to be grayed or subdued to some extent.

In forming color schemes, therefore, you will do well to be influenced by nature's suggestions and follow her proportions and subdued colorings in so far as they may be applied to dress.

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#### COLOR FOR INDIVIDUALS

**43.** Attractiveness in dress comes as a result of expressing dress principles correctly. The importance of the place that color occupies is understood when it is realized that often merely a choice in color will make a bad choice in line or fabric less noticeable. Sometimes a fashionable color is especially becoming and is therefore of twofold value. Again, the fashion value of a costume may be its only redeeming feature. But for true art in dress, one must work for a well-balanced assembling of all the essentials.

**44. Ability of Color to Enhance Natural Qualities.**—How colors can be chosen to bring out the best that is in one is demonstrated by a woman who is extremely artistic and makes exquisite rosebuds and buttonhole bouquets for sale. She says that she always makes her little bouquets so that they will inspire the optic nerve of observers to find color in the face of the wearer.

Holding up one bouquet made of two half-open buds, one a light strawberry pink and the other a bright ocean blue, she said, "You see, if a blue-eyed, pale-cheeked girl comes to buy a bouquet, I put a little pink bud up near her face and a blue one down a little,



so that when the eyes of those who observe her catch the flush of color in the bud, they will look up at the face and find the pretty flush there. Then, the blue one will carry the reflection to the eyes and make them appear a little deeper blue than they would otherwise. The optic nerve, you know, has not had time to lose the pink color nor the blue color that the little bud reflected.

"To a winsome, brown-eyed girl who has color, I give a pretty yellow or topaz bouquet, bright enough to attract the glance of the observer first; then, when the eyes of the girl come into view, they show a beautiful deep brown.

"If my patron has brown eyes and no color, I put a topaz and a pink bud side by side in a bouquet so that the eyes catch both colors at once, and these are reflected in the face of the one who wears the bouquet."

Thus, you can spend hours, happy, delightful hours, studying color, for the more you study color, the more will you want to study and apply your knowledge; and the more you apply your knowledge, the more you will enjoy color, thus making a happy circle. And never again will you be satisfied to say blue or a certain variety of blue is your color. You will know for a certainty whether gray-blue, green-blue, or violet-blue is becoming to you, whether scarlet, garnet, or mahogany is the right tone of red for you, or whether you can wear myrtle, reseda, or bronze-green.

**45. Relation of Color to Fabric.**—Entirely aside from the pleasure that you will get from the knowledge of color, think what this will mean to your clothes. Think of the beautiful background for your personality that you can produce by knowing just what colors you should employ to bring out your good features and to conceal your bad ones. And when you are thoroughly interested in color, think how fascinating it will be to find just the right fabric with just the right color in it.

Hard-surfaced fabrics seldom have the mellow, rich, deep colorings that are to be found in the soft-finished fabrics. The threads of fabrics are almost alive—practically all of them, as you know, are secured from vegetable or animal growth—and they must be treated tenderly in order to bring out their greatest beauty. Beauty of texture intensifies beauty of coloring to a large extent; so naturally soft-finished fabrics are becoming to the greatest



number of people, especially to women who have lived long enough to appreciate the beautiful and to desire their clothing to be tenderly soft and friendly.

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#### FACTS GOVERNING THE SELECTION OF COLORS

**46.** The selection of the right color for dress usually results in great satisfaction to everybody concerned. Most persons experience real pleasure or displeasure from different colors, some claiming that certain colors affect their disposition, that is, cause happiness or depression, according to the way in which the individual views them. It cannot be disputed that different colors produce different effects on the mind—that they excite different and varying states of feeling. This undoubtedly accounts for the pleasure and comfort so often experienced in wearing some particular garment. But aside from the mental effect that colors produce, there are certain factors that should influence every woman in the choice of colors for her costume. And the more attention that she gives to these factors and their application, the more successful will be her garments from every standpoint.

**47. Individuality Expressed by Color.**—Color is and should be made to express individuality. Often it is made to do this only crudely, even offensively, and too often it serves to express but the foolish desire to attract or to be attired in what is considered to be the very latest fashion. Color should charm and delight the observer and fit in most harmoniously with surroundings; it should be an expression of one's best thoughts. Love of color is not to be condemned, for any knowledge of it can be improved by study and practice. Colors should always enhance real beauty of face and form and prove an aid in clarifying and idealizing plain features of face and figure. Too often is color allowed to lessen the effect of real beauty and to accentuate ugliness or plainness of feature.

In selecting color for herself, a woman must always make sure of whether it suits her individuality and not rush headlong after the newest color on the counter simply because it is new. Usually, a sufficient number of colors are brought out each season to suit all types and to meet all demands. Personal coloring depends on health and happiness, as well as on sickness and sadness, so that



a color that is becoming at one time may be found very trying at another.

**48. Influence of Skin, Hair, and Eyes.**—Besides other factors that have been pointed out, it is as essential to take into consideration the color and the texture of the skin as it is to consider the color of the eyes and the hair.

When the complexion is highly colored, more striking contrasts may be freely used, but care should be taken not to have the contrast too marked, for then the face will appear flushed. Pale, clear complexions require more delicate colors, or those which are not too intense, in order to avoid a decided contrast.

In connection with the complexion, the expression might be considered. One whose expression is animated and alert, can usually wear bright colors successfully, but when one is inclined to seriousness, it is more profitable to wear colors that are of a somewhat subdued nature.

When nature begins to dim the color and brilliancy of the eyes, to fade the complexion, and to turn the hair from its natural color to gray or white, a readjustment of color is advisable. The tone or the hue must be varied; that is, lighter or darker values should almost invariably be selected.

**49.** Brilliant, hard, cold colors should be avoided by the mature woman; in fact, not every young woman or young girl can afford to wear such tones. For instance, pure blue, red, or yellow as seen in the spectrum, grass green, the popular golf red, and similar colors that are launched forth nearly every season as being "the latest thing" are so strong that they rob the wearer of all the natural color of skin, hair, and eyes, robbing even a young, vigorous girl of her animation and charm. The use of such colors even as trimming is a mistake commonly made by women lacking in colorful skin, hair, and eyes, and not using artificial coloring, such women unquestionably believing that because of their own lack of color it is the correct thing to do.

**50. Applying Simultaneous Contrast.**—Another point to consider in deciding what colors are most becoming is that, as simultaneous contrast points out, a color not only reflects its own tint on the face of the wearer but also its complement. Therefore, such colors should be chosen that will give a person neither a



faded, unhealthy tinge nor too harsh and florid an appearance, but that will enhance her particular beauty. It is well, also, to remember that surprising changes are brought about in a person's appearance by light showing through colored fabrics, such as those used in gaily colored parasols or transparent hats. Thus, a green parasol or sheer-brim hat makes red hair appear brown; red lips, brown; white skin, green; black gloves, greenish-brown; and a green coat, deeper green. Also, an orange parasol makes a snow-white forehead appear orange colored; rosy cheeks, scarlet; red lips, scarlet; the neck and skin, where the reflected light strikes, orange; yellow gloves, yellow-orange; and a black coat, maroon.

A very ugly combination can be made by putting together two different tones of the same color. In such a case, simultaneous contrast takes place with a disastrous result. This is often what is meant by the saying that one blue kills another, or one red kills another red. So, great care must be exercised, for materials that appear of a certain color in large quantities have a different appearance in a smaller quantity.

**51. Effect of Light on Color.**—Color in dress materials is differently affected by daylight and artificial light, all colors being lessened or increased in richness, brilliancy, or beauty, by the kind of light in which they are worn. Therefore, in selecting colors, the materials for evening garments should be examined under artificial light and those for day wear in daylight; also, in selecting silent-tone fabrics, the influence that would be exerted by other colors or more brilliant hues should be avoided. For instance, if a very dark blue is desired, it should be taken where it may be observed alone; that is, so that its color will not be detracted from by other colors and just the right idea of its tone and color may be formed. Very often a soft, beautiful color will be killed by a color that is more brilliant.

**52. Seasonal Adaptability of Color.**—Still another factor to be considered in connection with the selection of color is its seasonal adaptability. Shakespeare's advice to actors to "suit the action to the word" might well be paraphrased in advice to women to "suit the color to the season." Climate and season are closely related to the color and the weight of garments, and they demand considerable thought if a person is to be appropriately and artistically dressed.



It is distressing, unless all is in accord, as in sports attire, to see a woman dressed in red or warm brown on a warm day in June or July. Although beautifully glowing in winter weather, such colors are shunned by the wise dresser in warm weather. Instead, she will wear gowns and hats of blue and its related colors, green and violet, and what are considered to be cool colors, so as not to produce a sense of warmth or heat.

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#### COLORS FOR VARIOUS TYPES OF WOMEN

**53.** As an aid in the selection of color, Table II, which serves to show which colors may be worn successfully by the recognized types of women, is given. The three principal types are the blonde, the brunette, and the gray, but under each one of them there is enough variation to make numerous other divisions necessary.

To make this table of the most practical use to yourself, study the types given until you find the one to which you belong. Then note what colors you can wear with good effect and what ones you should avoid. If yours is an unusual type, you may need to work a compromise between two types, as, for instance, the pink and medium blonde or the clear and colorful brunette, drawing from each type with wise discretion the colors that you find are most becoming to you.







In the selection of colors for becomingness, the skin is the first consideration. Consider carefully both the color and the texture of your skin and work to have the color of your dresses enhance, harmonize, or subdue, according to the need or opportunity. The color of the hair and eyes comes second in color consideration, while size and age come third.

*Rules to Remember:*

The dominant color in dress must harmonize first with the color and the texture of skin.

A contrasting or emphasizing color may be used to enhance the coloring of the eyes and the hair.

Large figures require subdued colors.

Youth usually calls for vivacity in color and line.

Age requires dignity and harmony, which can be acquired through a careful selection of colors and correct-fitting garments made in accord with the position and the type of the wearer.

## COLORS THAT MAY AND MAY NOT BE

Type of Woman		Black	White	Brown	Yellow
<i>Pink Blonde</i> Fair hair; blue, gray, or brown eyes; white skin, moderate color.	Youthful	Very good for striking effects.	Cream-white, excellent.	Bronze and warm tans, very good. Dark tones, permissible.	Pale yellow or golden hues, good for evening.
	Mature	Good, if neckline has soft collar of either self-material or cream.	Cream-white, very good.	Moderately good in darkest tones for brown-eyed type.	Sometimes becoming in artificial light.
<i>Pale Blonde</i> Fair hair; blue, gray, or brown eyes; white skin with little or no color.	Youthful	May be worn with white or cream collar.	Cream, excellent.	Red-brown, permissible.	Palest yellow for evening, used with striking color contrast.
	Mature	Permissible, if relieved by cream-color collar.	Cream, very good.	Darkest tones with contrasting trimming, permissible.	In rare cases, permissible.
<i>Titian Blonde</i> Fair hair, bordering on red; blue, brown, or gray eyes; fair skin, moderate color.	Youthful	Very good, but when used for entire costume rather conspicuous. Sheer black, excellent.	Cream, excellent.	Dark tones and bronze, excellent, if eyes are brown.	A greenish yellow may be used for evening.
	Mature	Very good, if relieved by white or cream color.	Cream, excellent.	Dark tones, good, if eyes are brown.	Permissible, if skin is very clear.
<i>Medium Blonde</i> Light or medium brown hair; blue, brown, or gray eyes; medium complexion, moderate color.	Youthful	Best relieved by cream color.	Cream, very good.	Bronze and medium tan, good.	Palest tones may be worn, if skin is clear.
	Mature	May be worn, but should have collar of cream color in soft fabrics.	Cream, good.	Warm tan, permissible.	Palest tones, permissible.
<i>Olive Blonde</i> Fair or light brown hair; brown, blue, or gray eyes; dark skin, inclined to sallowness.	Youthful	Good, if used with contrasting color.	Deep cream, good.	Very dark tones may be worn.	Brilliant yellow veiled by neutral color in sheer material may be worn.
	Mature	Permissible. Use contrasting trimming and collar of cream.	Deep cream, good.	Very good in darkest tones. Bronze, good as trimming.	Palest tones permissible, if used with brilliant color contrast, such as cherry, in small quantity.



The becomingness of the colors prescribed in this table has been determined without consideration for animation, bright smiling eyes, and high, natural or artificial color. With these characteristics, a color may often be worn that otherwise would not be permissible. Every individual, therefore, must choose her color to suit her as an individual type, remembering that temperament, position, and requirements are important influences.

Some colors are changed considerably by artificial light, sometimes being made more becoming and sometimes just the opposite. Therefore, consideration should always be given to where and when colors, especially high colors, are to be used.

Bright colors are in good taste for sports and evening wear, provided they are becoming. The modest, quiet person naturally selects soft, inconspicuous colors, while the vivacious, animated person should choose them and let them subtly enhance her charms.

Youthful means under 30 or 35. Mature means over 30 or 35, but with hair of natural color.

## E WORN BY BLONDE TYPES OF WOMEN

Blue	Green	Gray	Purple	Red	Pink
Excellent. Greenish and pure blue, very good; also, medium tones to repeat color of blue eyes.	Pale tones, good in pure color; also, blue-green, both medium and dark.	Pure and blue-gray, very good.	Orchid, good; also, blue-violet. Red-purple may be used in small quantities.	If eyes are brown, soft, brownish red is permissible. Burgundy, good.	Flesh and old rose, excellent. All other tones, good.
Excellent, both dark and medium, especially gray-blue.	Good in reseda and darkest tones.	Medium gray, also light taupe, good.	Orchid and pink-lavender, good.	Burgundy, good.	Excellent in flesh and old-rose tones.
Excellent, both light and dark.	Very pale green, good.	Blue-gray, good; pink-gray, excellent.	Orchid, very good; fuchsia, good for trimming.	Dull red with purplish cast, good.	Flesh, excellent; also, pastel - pink, peach, and old rose.
Excellent in dark and medium tones.	Dark green, moderately good.	Pink-gray, good; blue-gray may be worn.	Lavender with pink cast, good. Do not use vivid tones.	Dull, old red, good in small quantities.	Pastel tones of coral and pure pink, excellent. Avoid harsh tones.
Dark tones, excellent; or medium blue for evening, if eyes are blue. Turquoise, good.	Almond and reseda, excellent. Avoid pale and bright tones, unless complexion is very good.	Blue-gray, good, if skin has color. Stone-gray and taupe, good.	Very delicate orchid, good.	Copper-red and henna, good.	Pastel tones in sheer material, good.
Very good in dark and medium tones. Soft green-blue, excellent.	Reseda, good. Avoid pale and bright tones.	Blue-gray, good.	Palest orchid, good. Avoid dark tones.	Brownish red, permissible, if properly used.	Creamy - flesh, very good.
Very good in dark and medium tones. Brilliant turquoise, good for evening wear.	Dark green and reseda, good.	Pink-gray, good; silver-gray, permissible.	Moderately good, if skin is clear.	Dull brick and rust hues, good.	Flesh and peach, excellent.
Very good, especially the dark tones.	Permissible in darkest tones.	Steel-gray, permissible with addition of cream or old rose.	Good in soft pinkish tones.	Burgundy, permissible.	Creamy-flesh, excellent. Yellow pinks, good.
Dark tones, good.	Bottle-green, moderately good.	Very dark taupe may be worn.	Pinkish tones in sheer material may be worn.	Medium raspberry, good for trimming. Avoid other reds.	Creamy-flesh and peach color, good.
Dark tones, good.	Darkest green, permissible.	Warm taupe, moderately good.	Pink-gray, permissible.	Raspberry may be used as trimming. Avoid other reds.	Warm flesh, good; also, dull, soft rose.











## COLORS THAT MAY AND MAY NOT BE WORN

Type of Woman		Black	White	Brown	Yellow
<b>Brunette Types</b>  <i>Clear Brunette</i> Dark or medium brown hair; dark blue, gray, or brown eyes; fair, clear skin, with some color.	Youthful	Good.	Cream-white, excellent.	Very good for brown-eyed type. Tan, good.	Very good in pure tones; also, orange is good.
	Mature	Good.	Cream, very good.	Good in darker tones for brown-eyed type.	Soft dull tones good. Avoid decided color.
<i>Pale Brunette</i> Medium, dark brown or black hair; brown, gray, or dark blue eyes; fair or medium skin, little or no color.	Youthful	Do not use, except with bright color for trimming.	Deep cream, good.	Excellent with brown eyes; warm tan, good.	Good, if not too bright.
	Mature	May be used, but should always have collar of soft cream color.	Deep cream, good.	Very good with brown eyes. Tan, permissible.	Écru, permissible.
<i>Colorful Brunette</i> Medium brown or dark hair; blue, brown, or gray eyes; medium skin, moderate or high color.	Youthful	Very good.	Deep cream, very good.	Most browns excellent for brown eyes; permissible for other types.	Deep orange-yellow, very good.
	Mature	Very good.	Deep cream, very good.	Very good, if eyes are brown.	Permissible for evening.
<i>Auburn Brunette</i> Brown hair, tinged with red; brown, blue, or gray eyes; medium skin, with some color.	Youthful	Transparent black, good. Heavier black requires cream-color trimming.	Deep cream, good.	All pure browns and tans that blend with hair and eyes, good.	Pale yellow, excellent, if skin is clear.
	Mature	Permissible when softened by cream - color collar.	Deep cream, good.	Darkest tones, very good.	Permissible in sheer fabrics.
<i>Olive Brunette</i> Dark brown or black hair; brown or black eyes; olive skin, with some color.	Youthful	Permissible, if trimmed with bright color or worn with cream collar.	Deep cream, good.	Mahogany and deepest browns, moderately good.	Écru and deep brilliant tones, good.
	Mature	Permissible with cream-color collar.	Deepest cream, good.	Mahogany, permissible.	Brilliant tone veiled with neutral color, often becoming.
<i>Black-Hair Brunette</i> Black hair; dark eyes; clear, olive skin with good color.	Youthful	Excellent.	Deep cream, good.	Very dark tones, also golden brown, good.	Excellent, especially orange hues and écru.
	Mature	Very good with softened neck line.	Deep cream, good.	Good in golden hues and darkest tones.	Very good in dull tones.
<b>Gray Types</b> <i>Pink and White</i> Prematurely gray hair; blue, gray, or brown eyes; fair, fresh skin.		Avoid, unless face is youthful. May be worn with sheer cream, white, or gray collar.	Excellent.	Permissible in darkest tones for brown-eyed type.	May be worn in sheer fabric by brown-eyed type.
<i>Gray and Gray</i> Gray hair; brown, gray, or blue eyes; medium complexion.		Permissible, if worn with cream collar.	Cream, excellent.		
<i>Brown and Gray</i> Grayish brown hair; brown, blue, or gray eyes; medium skin.		Permissible with cream collar.	Cream, good.	Seal and chestnut, good. Avoid all tans.	



(Continued)

## BY BRUNETTE AND GRAY TYPES OF WOMEN

Blue	Green	Gray	Purple	Red	Pink
Pure, bright blue, turquoise, and medium, good. Dark tones good with bright trimming.	Dark green, good. Blue-green for blue-eyed type; bronze - green for brown eyes.	Permissible.	Orchid, excellent. Fuchsia, good.	Very good in bright and rust hues.	Good.
Very good, especially delft for blue-eyed type.	Very dark tones, good.	Good in medium tones, also, taupe.	Orchid, good. Small amount of fuchsia may be used as trimming.	Dull reds, very good; also, burgundy.	Flesh and dull, medium tones, good.
Dark tones, very good; green - blues good.	Dark green, excellent. Blue-green for blue eyes and bronze-green for brown eyes.	Warm taupe, permissible.	Dull orchid; also, pink tones of violet	Excellent as trimming. Red tinged with blue, for blue eyes, and with yellow or brown, for brown eyes.	Flesh, dull rose, and peach, good.
Dark tones, very good; delft blue and dull medium blue, good for blue-eyed type.	Dark green, good; also, reseda.	Gray with decided pink cast, permissible with gray or blue eyes.	Dull, medium orchid, permissible.	Bright red may be used sparingly as trimming.	Flesh and medium rose, very good.
Dark blue, excellent; green-blue, good.	Very good in dark tones. Bronze - green, excellent with brown eyes.	Light blue-gray and taupe, good.	Avoid all except bluish hues.	Especially good for brown-eyed type, but use sparingly if color is high.	Pure colors, coral, and old rose, good.
Dark tones, also green-blue, very good.	Excellent in dark tones.	Blue-gray as well as warm tones, good.	Lavender with blue cast, permissible.	Use sparingly in brownish hue; avoid pure color.	Flesh, old rose, and pale, clear pink, good.
Navy blue and green - blues, very good.	Bronze-green, excellent; also, medium reseda. Pure green, good if skin is clear.	Good, if skin is clear, especially when trimmed with white or palest pink.	Plum color and palest lavender, permissible.	Dull, brownish red, good, if skin is clear.	Flesh and pale, clear pink, good.
Navy blue and medium green-blue, good.	Dark bronze-green, good.	Clear gray, good with clear skin.	Pale lavender and orchid, becoming to clear skin.	Dull reds may be used sparingly as trimming.	Creamy-flesh, good.
Good in darkest tones.	Bronze-green, permissible.	Taupe may be worn in rare cases.	Pink lavender in sheer fabric or dahlia in small quantities may be used.	Bright tones, also rust and brick-red, excellent.	Dull pink, coral, and apricot tones, very good.
Good in darkest tones.	Bronze-green, permissible.	Darkest taupe, permissible.	Red-purple may be used in trimming.	Burgundy, good; also, bright reds in small quantities.	Soft, dull pink, also coral and apricot tones, excellent.
Bright blue, best. Darkest tones, good.	Dark bronze-green, good.	Dark taupe, permissible.	Good, if complexion is clear.	Excellent.	Bright rose, apricot, and creamy flesh, good.
Darkest tones, good.	Dark green, good.	Darkest taupe may be worn.	Old, dull tones permissible, if skin is very clear.	Very good in small quantities.	Dull coral and old rose, good.
Excellent in dark and medium tones. Turquoise, good.	Good in very dark and very light tones.	Very good, especially pink-gray and blue-gray. Avoid taupe.	Lavender with pink cast, wisteria, and dark tones, good.	Burgundy and soft rose tones, excellent. Avoid bright hues.	Excellent. Avoid harsh pink.
Good in dark and medium tones. Delft blue, good for blue eyes.	Permissible in darkest tones.	Silver-gray, excellent.	Soft pink-lavender, good; also, dark tones.	Deep burgundy, moderately good.	Flesh and old rose, very good.
Dull blue, very good; brighter blues, good for trimming.	Dark tones, moderately good. Avoid gray-green.	Colorful grays brightened by trimming, permissible.	Avoid unless skin is very clear and hair almost white.	Burgundy, permissible.	Creamy-flesh, good. Avoid rose hues.







## CHAPTER V

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### FABRICS AND THEIR ADAPTABILITY

1. With color and line well in mind, you are ready to consider the importance of fabric in distinctive dress. It is on three factors—color, line, and fabric—that dress harmony depends.

2. **Appreciation of Textiles.**—A prominent textile manufacturer said on one occasion, repeating his statement twice, with emphasis, "Women must learn to appreciate textiles in order to use them properly." Further conversation with him showed that he had considerable sentiment regarding the use of fabrics for certain purposes. He seemed to know just how, where, and by whom velvet, charmeuse, voile, organdie, gingham, and other fabrics should be worn.

We women frequently err in our use of fabrics. But, if we realized the important part that fabrics play in supplying our needs and in helping us to express individuality, we would study them more carefully and as a result develop a greater respect for them.

The textile industry is of great importance, being the third largest industry in the world. Hundreds and hundreds of people of artistic ability lend their energies toward making beautiful fabrics, and the woman who knows how much skill and effort are put into the creating of one yard of silk, one yard of wool, or a bit of lace, cannot handle a piece of material without experiencing a certain amount of appreciation and admiration. When she has this feeling, or attitude, toward materials, she will intuitively know how to use them properly.

3. **Factors Governing Selection.**—In the selection of materials for garments, their color, weight, texture, design, and durability must be considered. Then, too, the age of the wearer and the emphasis of fashion should not be overlooked, for they have much to do with the choice of materials.



**4. Color.**—The color of a fabric may be said to control the lines and the purpose of a garment. Take, for instance, a fabric of a shimmery or brilliant hue. This will bring to mind a garment for evening wear, as such colors appear best in artificial light. If the fabric is white, neutral, or of a dark or subdued tone, it may suggest a dress for morning or afternoon wear.

In using hard-surfaced fabrics, pay particular attention to the color. In such fabrics, the softer the tone, the softer will appear the garment when worn. On the other hand, in materials with an appearance of depth, such as crêpes, satins, and velvets, brighter colors may be used, as these weaves have a tendency to cling to the figure and thus give a softness of line that modifies the hue.

If one desires to express fashion's newest in color, it is often advisable to buy moderate-priced fabrics, especially for evening attire or dressy dresses, and to work for effect rather than for durability. If one adheres to a becoming neutral color in soft, even texture, one may safely buy expensive fabrics and use them again and again.

**5. Texture.**—The texture of material also is a definitely important factor and bears a close relation to color. For instance, maline is often put into an evening gown for color, and while it would seem that the whole point centers on color, the texture has much to do with it. If it were not sheer, the entire effect would be lost.

Sometimes broadcloth, sometimes cheviot, sometimes wool crêpe is in vogue. If one buys extreme weaves in any of these fabrics so that they are novel rather than standard, it is very likely that only one year's wearing will be possible, whereas staple fabrics may be used again and again with good results. Good-quality material of even texture may be dyed and used again and again. It must, however, be remembered that frequent dyeing tends to make materials limp and lifeless, and to shrink them, so unless the materials can bear this in a satisfactory way, dyeing is not advantageous.

**6. Weight.**—The weight of a fabric has much to do with the design chosen. A fluffy, airy fabric, for instance, at once suggests a design for frills and puffs. Such a design, in turn, controls the garment lines, because frills and puffs in nowise conform to the silhouette of the figure.



Again, any material whose weight gives it a tendency to cling to the figure leads one to a choice of design that is neither bouffant nor elaborate, but rather one which by its simplicity will bring out the true beauty of the fabric, whether it is the firmness of serge suiting or the sheen of lustrous satin.

**7. Design.**—For the sake of harmony, always give careful consideration to the design of a fabric. Large-figured materials with prominent patterns demand the greatest attention, because they are possibly the hardest of all materials to develop successfully. A little girl can wear prominent plaids very well, because the lines of her garments are usually straight and simple and not cut up or broken.

The large woman can wear large-figured brocades very successfully, provided the lines of her garment are straight and plain and conform almost exactly to the outline of her figure. But the small woman, the same as the child, should avoid such materials, for she will not appear to the best advantage in them. While it seems that large-figured materials would have a tendency to make small women appear larger, the brocaded figures on a small woman might appear so prominent that the effect would not be pleasing.

In pompadour silks, however, the opposite is true. Taffetas with large bouquets of flowers are more attractive for the small woman, provided they are made in a fluffy fashion or they are puffed in such a way, as in a pannier skirt, as not to appear broken or crushed; yet one should always remember that the heavy brocades, unless of taffeta, should be made up in straight lines, with the design as unbroken as possible.

**8.** To obtain proper results in using fabrics having designs, always guard against the use of contradictory lines, or those that do not run in the same direction. For instance, a round, square, or pointed yoke in striped fabric should not be combined with belt or sleeve trimming used in an opposite way. Such material can be used harmoniously in one garment, provided great care is taken to balance it correctly. However, if stripes are used crosswise in the yoke, belt, or cuffs, then the remaining stripes of the garment should, in nearly every case, run lengthwise in order to make part of the material appear as trimming and the other as the body of the garment.



Sometimes a pleasing effect may be had in one garment by arranging the stripes so as to be vertical, horizontal, and diagonal, but, as is often seen, the effect is not pleasing, for it is a difficult style to develop successfully and only the most courageous would attempt to construct a garment in this way and expect it to be successful.

**9.** When plaids and stripes are used together, you will find that it is practically impossible to produce an agreeable effect with them because one detracts from the other, producing a definitely inharmonious result. On the other hand, plain material combines admirably with either stripes or plaids, as it has a tendency to modify and yet give the desired prominence to the stripes of the plaid.

Speaking of plaids and stripes brings to mind a woman of rather large stature who dresses her hair very plainly and wears plaid gingham of vivid colorings in her home. She seems to have an endless number of such dresses, but they are so out of keeping with her surroundings as to jar your "respect for fabrics." Plaids are beautiful. There is really nothing prettier for children than plaid gingham; but they are rarely suitable for a woman whose size will permit of no emphasis.

**10. Durability.**—In the selection of fabrics, one must consider the frequency of wearing. A chiffon dress will bear only a quarter the wear that a crêpe one will, yet for certain purposes and occasions, chiffon is ideal. Again, one might see a metallic cloth and a satin priced the same—the metallic cloth seeming to be the greater value—but unless wrap, shoes, hose, and even mode of transportation are in accord, the satin or crêpe material is the better buy.

If one can have two evening wraps, or is always sure of keeping out of the weather, a velvet wrap is lovely; otherwise, a cloth one or one of silk is more appropriate.

**11. Influence of Age.**—Aside from all these considerations, fabrics should be selected from the point of view of the wearer's age. Brocades, moiré, and heavily embroidered designs are appropriate for mature, medium-large, or large figures; plain-surface fabrics, plaids, and checks are more suitable for girls and young women; and soft, richly elegant materials usually prove lovely for the elderly person.



Hard-surface materials, such as cheviots and tweeds, are rarely becoming to a mature woman, the softer, smooth-surface materials, such as broadcloth and duvetyn, lending themselves much better to her requirements.

**12. Influence of Fashion.**—In the selection of materials, fashion must not be overlooked, for each season introduces new fabrics or revives some that have not been used for a season or two. If a material is chosen that is out of fashion, even though the dress be silhouetted in keeping with the mode of the day, it will immediately be marked as a poor attempt at smartness. So beware and choose your materials just as carefully as your color, observing texture and design with conservative regard for fashion's whims. Watch fashion carefully and then use judgment so as to be safe.

**13. Combining Materials.**—Avoid using too many kinds of material in one dress; as, for instance, velvet, taffeta, and charmeuse. Do not use together silk and cotton, or cotton and linen, unless you are positive that the combination is agreeable.

Velvet, because it is silk and because of its sheen, combines well with crêpe, which has practically no sheen and is soft and limp enough to give way entirely to the prominence of the velvet.

When heavy, deep-colored material is used for the body of a dress, and sheerer sleeves are to be used, do not make the mistake of having the sleeve material too thin. For instance, use a fairly heavy quality of Georgette crêpe and not chiffon.

Do not use ribbon for a sash or a collar trimming on a dress that has satin or silk as a trimming, unless you use it cleverly and for a definite purpose. Select material for collars with care. A safe plan is to decide whether the purpose of the collar is to give a light reflection to the face, to soften the neck line, or to serve as a trimming feature. Find your reason; then you will invariably use the correct material.

**14. Using and Handling Materials.**—The proper use of materials is quite as important as the right use of calling cards. One must become familiar with all fabrics and their uses.

Many women make the mistake of thinking that lovely material calls for an elaborate design, when really the opposite is true. Beautiful materials should be made up as simply as possible to allow



their own glory to be evidenced, while plain, inexpensive materials often require a little dressing up to make them suitable.

A garment of simple, inexpensive material, well designed, may indicate the appropriate simplicity and taste of the wearer, but take this same garment and trim it with cheap or gaudy lace or trimming and it will appear ordinary. This does not mean that inexpensive materials cannot carry trimming, but that care is necessary in combining trimming and materials that are modest in texture and price. Oftentimes, a piece of percale or calico print can be smartly trimmed with rickrack or novelty braid, whereas it would be spoiled by cheap lace or edging.

Gingham may be made chic and distinctive by means of dainty, crisp, organdie trimming and may be spoiled completely by the use of heavy gingham or embroidery as trimming.

In handling fabrics, one must learn to tear them wherever possible in order to keep straight grains; to press, steam, or sponge correctly; to handle deftly; and to cut wisely.

Old silks of good quality may often be used as foundations for other dresses. Dresses may be made of wool suits, skirts of out-of-fashion coats, but only, of course, if the material originally was of good quality and has been well taken care of between seasons.

**15.** Watch fashions for smart fabric combinations. Observe the garments displayed in the smartest shops. They are usually simpler in design and decoration and carry much less ornamentation than those in the cheaper shops. But the material is of good quality, thus making the point that overtrimmed garments lack beauty in fabric and often their decoration is a camouflage for their cheapness.

If, in buying fabrics, you always remember that those of good quality will last you as long as two dresses, at least, then you will use the necessary care in choosing the color; and in the making you will not cut the fabric into bits so that it can never be satisfactorily reassembled. It is well to remember the old adage, "A good garment half worn out is better than a cheap new one."

Plan always to use fabrics with due regard for their particular purposes. Use them in the right places and glorify their loveliness by means of designs that are wholly appropriate, so that your sewing time will be economized and your dresses give you double wear and satisfaction.



## CHAPTER VI

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### CLOTHES SUITABILITY

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#### RELATION OF COSTUME TO INDIVIDUALS

**1. Importance of Individuality in Dress.**—The relation of costume to individuals, the way to adapt clothes to one's own individuality, and the value and effect of such adaptation constitute a subject that requires much study, time, and observation, for it involves not only garments and accessories, such as head-dress, footwear, jewelry, etc., but the figure, the motion, the coloring, the occupation and habits, and even the temperament of the wearer.

**2.** The way in which clothes may be used to express one's individuality is clearly shown by comparing a number of current photographs of prominent women with a group of fashion pictures. The difference between these two groups of pictures will be evident at once. The photographs of the prominent women are pictures of individuals, and in them the individuality of the women themselves stands out prominently. The mannequin in the fashion pictures is merely trying to show a hat or a dress, without any effort to express her own individuality. When you put the picture aside, you remember, perhaps, the hat or the dress but not the individual who wore it.

How many of us look like fashion mannequins when we are dressed up and how many of us really wear clothes that appear to be especially planned and combined to suit our individual needs and temperament? If we wish to express good taste in dress, we must study ourselves to know our type, or have some qualified person do our dress planning and thinking for us.



**3. Dressmakers' Study of Customers.**—The really successful dressmaker or modiste who has a clientele of well-dressed women, must, of necessity, study each carefully. She thinks of each individual customer when she sees new materials, trimmings, or designs, and associates them in thought with the person she feels is a type to wear them correctly. Such a modiste gains new customers and rarely loses old ones. As evidence of this, go into any city and you will find nine times out of ten that the successful dressmaker of that city, especially the one you would like to have sew for you, has her time promised so far ahead that there is no possible opportunity for her to make anything for you.

**4.** The thinking dressmaker of today should be successful. Dressmaking at one time was uncertain, with the result that often the customer did not like the dresses made for her but felt she had to wear them regardless of her dislike. That should not be the case in the present age, because a dressmaker should know her customer so well—know what would become her, know what would please her—that she could not make a mistake in assembling materials. As the years go by, less actual skill in sewing is needed, but a more artistic use of colors, fabrics, and trimmings should be evidenced.

Much of this is because individuality rather than elegance is the factor for consideration. While in the dress of forty years ago, the elaborateness of the fabric and the ornateness of the design received the most consideration, in the dress of today thought must be given to the size of the individual, her coloring, her age, her circumstances, and the occasions on which the dress will be worn, as well as to the fabrics and the designs.

**5.** Every successful dressmaker knows that clothes are more than arranged fabrics; that to make a gown a success, it must reflect the personality of the wearer. She realizes that clothes are intimate things and that they should be designed to give assurance and encouragement, to inspire self-respect, to make one more attractive, to help in expressing charm, personality, dignity, and poise. Thus, to have her customer's garments express so much perfection, to be so definite a factor in their existence, every dressmaker must study seriously the art of dress, which really comes down, in the last analysis, to good taste in dress.



**6. Selection According to Type.**—In selecting or buying anything, every woman must ask herself this question: "Does it harmonize with other things I own?" Whether it is a hat, a gown, a coat, shoes, or a purse, ask yourself this question honestly, and then, after the article is so criticized and found safe from every other point of view, do not select it unless it suits your type.

The corset makers say that there are twelve types of women, as has previously been explained. A dress designer of heralded fame says that there are seven; the romantic, the picturesque, the artistic, the boyish, the modern, the statuesque, and the conventional. A still further classification is that made by a prominent psychologist who says there are four types of people; the feeling type, the thinking type, the sensational type, and the intuitive type. Perhaps there are four times as many types of women, all requiring definite types of dress, but for a moment the proper dress for only the four types classed by the psychologist shall be considered.

**7.** The feeling type, for instance, who is characteristically sensitive and quiet, will naturally select subdued, quiet colors and unobtrusive designs and fabrics. The thinking type will usually be so concerned about other things that little consideration will be given to whether the color is becoming, the texture appropriate, or the silhouette suitable. The sensational type will wear the striking things, such as brilliant colors, shining satins, and much ornament. The intuitive type will almost unconsciously know what is becoming and choose it for no other reason than that it seems harmonious.

**8.** So, in studying fashion illustrations for suggestions for a new frock or a new suit, associate the garment in its entirety with your individual type. Do not, as do some thoughtless women of many pounds, see a gown on an exquisitely pretty model, a girl who is the very acme of slenderness and attractive coloring, and then choose that particular gown because it is so very pretty on this unusually pretty girl.

On the other hand, do not choose styles that are too old for you. But, if you are forty, do make a vow that you will not wear fashions that are appropriate for the girl of eighteen. Remember that in wearing clothes that are too youthful for you, you lose your background and you have nothing to aid you in concealing the age that your face and figure evidence.



**9. Sources of Fashion Interest.**—To acquire a "style sense" is essential, and this can come only through an interest in people, in functions, and in occasions, and an alertness for the progress not only of one's friends and acquaintances but of the city and country all about. "Style sense" is truly a sixth sense and can best be acquired through observation, study, acquaintance, and a continual alertness.

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#### VALUE OF INTEREST IN CLOTHES

**10. Giving Pleasure Through Costume.**—Costumes have, like all successful things, a direct purpose. They are created to contribute to the charm of the wearer and to the grace of the occasion. A woman may consider herself fortunate, indeed, who can select her wardrobe so carefully as to have a correct and becoming frock appropriate for each occasion.

Frocks should please one's friends as well as oneself, and the woman who wishes to express good taste in dress should vary her costumes as much as her purse and good judgment will allow in order to avoid any possible sense of monotony.

**11. The Child's Interest.**—When you lose interest in pleasing people, you lose the greatest incentive for making yourself attractive. The desire to be attractive is not peculiar to any age or condition of womanhood, for it is already well developed in the little girl going to school in the kindergarten or the primary grade. It is her especial delight to wear her very best dress and prettiest hair ribbon to win the admiration of the teacher whom she loves, and who ever saw the little girl who did not admire or love her first teacher?

**12. Interest of the Sweetheart Age.**—When the young girl reaches the age where she feels the impulse to put her hair up and let her skirts down, whom then is she dressing to please? This answer is too obvious. Of course, this is the sweetheart age, and it stimulates, sometimes to extremes, the desire to appear attractive. What greater mortification can a young girl have than to be seen by her sweetheart in an untidy or a soiled dress, curl papers, or run-down shoes? As a rule, girls—and boys, too—take the greatest pains with their toilets at this age, spending endless time, energy, and often the entire contents of their purses



in securing clothes to make them look attractive in the beloved's eyes. No artificial stimulus is required at this age to spur the desire for attractiveness. Nature supplies an all-powerful incentive and gives a "style abandon" that is often delightful.

**13. Interest After Marriage.**—Then, when the day of days arrives for a girl and the trousseau is to be selected, only the best and most becoming garments are to be considered for this great event. However, whether the incentive to keep herself attractive will remain with this girl-woman depends largely on her character, or position in life, or both.

If she is a woman of the true-mother type, she will feel that it is not enough to win the admiration and respect of her mate. She must retain her spiritual and physical attractiveness in order to keep herself young in the eyes of the one she most desires to please. It is not enough to win if she lacks the desire or the power to hold what she has gained.

**14.** How can a woman hope to keep the joyful respect and admiration of her loved one if she allows herself to degenerate into frowsiness, to wear curl papers, caps, and mussy negligées all day long? Really, this condition is not a stimulus to happiness. To come home day after day and find an untidy, unattractive woman, so entirely concerned with the cares and burdens of the day that she has lost all sight of the need for keeping herself attractive, should not have to be the lot of the husband who has, perhaps, already had his share of a day's unpleasantness.

A prominent club woman, in speaking of her efforts to convince wives and mothers of the great necessity for keeping themselves attractive, gave many pertinent illustrations. She said that the broad-minded women in the group were deeply appreciative of the awakening it gave them; but other women resented it and decried the power of beauty and attractiveness, insisting that their husbands were just as devoted to them as ever and that they had no time nor money to spend in making themselves butterflies.

**15. Means of Retaining Interest.**—The question often arises as to why we lose this vision and sense of the true value of things. Why have we ceased to value rightly the great power and influence over others that lies in a pleasing appearance and a charming manner? Throughout all ages of human activity, we know that interest has preceded success; no matter how insignificant the



task or the thing, we must think about it, plan for it, and, some people say, actually "love it into being." We must be interested in being attractive to know all the virtues of attractiveness.

Occasionally we should go away from our families, familiar surroundings, and associates and get an entire change, thus renewing our interest in the life outside our own circle of interests. We thereby obtain a perspective of our own position that will help our vision and sense of values; and we touch new minds and new interests and realize more than ever the happiness to be derived from just being pleasing.

**16.** If we could consider our happiness as a concrete thing, rather than an invisible something, distributed over many years, and then definitely see what means we must employ to possess and keep that happiness, it is certain we would set about to retain it. But, unfortunately, unless we do obtain this vision, we get off the highway of happiness and travel the road of self-pity because we have lost the route book at the very beginning of the journey.

Impromptu visits with our friends are as necessary to a development of the soul as love itself. But how are we to acquire friends unless they are first attracted to us? A beautiful woman is rarely, if ever, as gracious as her homely sister, for she feels that her beauty gives her the right of way. But her sister knows that kindness and a pleasing consideration for every one she meets will help her to make friends; and if she applies to this an intelligent, persistent desire for attractiveness, she is sure to be loved and sought by children as well as grown-ups.

**17. Developing Appreciation of Beauty.**—We all know that the eyes are the "windows of the soul," and we know also that they are made to take in as well as to give out. Think of this the next time you see yourself in your mirror, and then ask yourself, "Am I dressed to please?" "Does my personal appearance repel or irritate?" Ask yourself this question, too: "What do the eyes of my family take in when they look at me?" Then answer it truthfully to yourself and start immediately to overcome the faults that an honest answer makes evident to you.

Appreciation of beauty is one of the main roads of civilization, and the best place to encourage and develop this appreciation is in the home, where love is the protector.



Wives can help their husbands by keeping their attractiveness; mothers can win the admiration of their children and keep them nearer by being always pretty to see; and, grandmothers, who have in a delightfully dignified way kept the spirit—the incentive for pleasing—are a real inspiration, and the memory of them will live in the hearts of their loved ones like exquisite music.

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### CLOTHES FOR CHILDREN AND MISSES

**18.** The problem of dressing girls from the time they enter kindergarten to the time they graduate is of great interest to all mothers; and while some mothers seem to possess the faculty of obtaining good results without much effort, others meet with difficulties.

The matter of dress is closely associated with other factors that must be considered in the education and advancement of children. From the kindergarten age to the time of graduation, a girl spends at least 8 to 10 months of each year in school, and for this reason, in a discussion of garments for children and misses, school garments must receive chief consideration.

**19. Influence of Dress on Behavior.**—Although it is a woman's right to dress her children as she sees fit, she should always try to encourage modesty rather than invite vanity. For school attendance, a sufficient number of simple, inexpensive dresses that are neat, becoming, and attractive will produce better results than many garments that are expensive and elaborate.

Of course, young folks must dress up and go out just as well as their elders, and while it is impossible to estimate the joy that a young girl feels in wearing a smart dress or jaunty hat when she goes to a party or to Sunday School, still a spirit of vanity or snobbishness should not be encouraged. No parent should allow her daughter to speak boastfully of her clothes or exhibit a spirit of clothes rivalry as regards a neighbor's child or a playmate. Children should be taught the fundamentals of good breeding in relation to their friends, some of whom may not be fortunate enough to be able to dress as well as others.

**20. Individuality.**—The progressive mother should diagnose the case of each child very carefully to find out what garments



are most suitable for the child's age and requirements, and not try to follow slavishly some current mode that may in nowise be suitable for the child and that may tend to give the child herself a wrong conception of clothes. She should study the color of the eyes, the hair, and the complexion, as well as the desire of the child in choosing a garment, just as much as in the case of an adult. Perhaps her judgment is not the best, but by permitting her to express her desires it will be an easy matter to educate her to the point where she will have confidence in her own ability to select garments that are suitable to her child's individual needs.

**21. Suitability.**—Nowadays, children are expected to dress better for school than in years gone by; also, they go about more than many parents and consequently come in contact with more people. For these reasons, it is necessary to give much thought and attention to the suitability of children's clothes. The true mother likes to feel proud of her children when they go to school—to feel that they are suitably and comfortably dressed.

In dressing children, mothers should not insist that they wear the same dress for too long a period of time if it can possibly be avoided. If a child must wear one dress continuously, the mother should explain why it is necessary and tell her that as soon as possible she may have a new dress. It can truly be said that a change of dress or a new pair of shoes stimulates pride in a child's personal appearance, encourages her to be more orderly, and is in every way beneficial.

**22. Comfortableness.**—The best-dressed children are those whose clothes permit of perfect freedom, give an equal distribution of warmth without undue weight, and show correct lines and harmonious colors. To combine these essentials is an art that requires thoughtful study. As a rule, a glance at little folks will reveal whether the mother has considered first of all her children's health, comfort, and happiness, or whether the garments were carelessly made without any consideration for their appropriateness, suitability, or durability.

Very often valuable time is squandered in making needless tucks and fine embroidery for little garments, because children's clothes are soon outgrown. Children should be so dressed that they may enjoy the sports popular in their vicinity. This means that their clothes should be practical from the wear-and-tear standpoint.



If such dresses are made as comfortable as possible and of as good material as the purse permits, with the weave smooth so that it will not catch dirt, children will be healthier and happier and there will be much less work and planning for the mother.

**23. Importance of Simple Styles.**—In selecting children's garments intended for school wear, mothers should cling to very simple styles, not necessarily those which lack trimming, but those which are cut on practical lines and may be put on quickly and fastened up securely, so that the child will not be annoyed by feeling that she is "coming apart." The importance of buttons and buttonholes is therefore a matter that must not be overlooked in children's clothes, and such features should be supplied wherever necessary to keep the garments in a comfortable position on the body.

Clothes devoid of trimming are not necessarily simple clothes. Really simple clothes are those which are cut on practical lines with few seams and which do not require an unwarranted time in laundering. Garments that appear very plain may be so intricately shaped as to require more time in putting them together and in ironing them than the average elaborately trimmed ones; therefore, it is always advisable to keep to straight lines and as few sections as possible.

**24. Overcoming Awkwardness.**—Frequently, a mother is heard to exclaim, "Oh, my daughter is at the awkward age, just an overgrown girl, and I don't know what kind of clothes she ought to wear!" Many persons argue that the awkward age with girls is mental and not physical, and that if proper thought is given to the designing and making of their clothes they will not pass through this so-called awkward age, which is said to come to every girl between the ages of 11 and 15. Many claim, also, that the length of a dress has much to do with the appearance of a girl, and it is true that a girl is rarely self-conscious if her dress is of just the correct length; therefore, it follows that if she is not self-conscious she will rarely, if ever, be awkward.

**25.** It is difficult to lay down any definite rule to follow in an attempt to overcome awkwardness. Some girls begin to develop at 10 years and others at 14, and some begin to grow tall at a very early age—a condition that makes it necessary to have garments



designed especially for the girl in question. A good plan is to study carefully the styles that Fashion favors each season, and then, by experiment, to determine which of the neck lines, sleeve lengths, waist-line positions, and skirt lengths are best suited to the child. For girls that are stout, avoid plaids and broad stripes, and do not permit the wearing of clothes that appear to be too close-fitting, because such garments only tend to emphasize stoutness. Short sleeves, as a rule, are more becoming to a little girl that is plump than to one that is thin, but do not make them fit too close through the upper arm or at the armholes. In making long sleeves for plump girls, you may fit them very closely at the wrists so as not to emphasize the size of the arms.

**26. Using Cast-Off Clothes.**—Mothers should appreciate the fact that little children are often made very unhappy when compelled to wear cast-off garments. Such a practice is followed by many through ignorance of true economy, and should be avoided if possible when considering the matter of correct dressing. If due care and thought are exercised in buying the materials, cutting the cloth, and altering the garments from time to time, each child will be able to wear out her own clothes and will not be compelled to wear the outgrown dresses of other children, dresses that are oftentimes faded from repeated launderings or cleanings and bear evidence of age in other ways.

The mother should strive to plan clothing so that each child will have an equal number of dresses that are inexpensive but made with different characteristics suited to each; then many of the heart-aches of childhood will be dispelled. If it is necessary or if it seems to be true economy for one child to wear a coat or a dress outgrown by an older sister, it is well to take special pains in the altering of the garment so as to make it suitable for the child who is to wear it.

**27. Care of Children's Clothes.**—Although children should always be dressed to suit the occasion, so that they may develop good taste in dress, do not permit them to overlook their responsibility as to their clothes, that is, the keeping and the wearing of them. Teach them to change their good dresses when they return from Sunday School or from a party, for it is impossible to keep dainty dresses in good condition if they are worn for play or they receive rough usage.



When children are young is the time to impress on them the importance of hanging up their garments and of putting them away in drawers or chests; and, in this connection, it is advisable to provide places for their garments. A row of hooks located low enough for a child to reach and small coat hangers will help to keep the little coats and dresses in good condition. Likewise, a shirtwaist box of medium size that is divided at each end into two small compartments is a great help. Undergarments and shoes can be kept in these small spaces, and petticoats, simple dresses, and possibly the Sunday hat, in the larger section.

Clothes grow shabby soon enough even with good care, so it is always better for them to be cared for properly. If children are taught to care for their own garments, they learn to be neat and orderly and they will acquire habits that later will prove real assets to them.

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## CLOTHES FOR YOUNG WOMEN

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### THE HOME WOMAN'S COSTUMES

**28.** Dresses for the home woman should be friendly and should fit into her environment and needs as perfectly as possible and yet be becoming. Every dress should be right in color, line, and texture, and suitable for the individual type. If, in addition to these characteristics, it has a neck line that shields any ugliness she might have or caresses a little beauty spot, a waist line that emphasizes youth or conceals its absence, sleeves of a length that will prevent the arms from seeming unattached and awkward, and at the same time entirely convenient for the work that is to be done, then it is indeed a friendly dress—a dress that one will always like to wear and that will ever be pleasing to one's friends even though worn almost continuously.

**29.** So often we think, "Oh! This is for every day, so it does not matter." But it is our every-day clothes that mark our good taste in dress, that give our most intimate friends pleasure in seeing us. And is it not these friends, after all, who are the most important ones to consider?

Watching every dress and what to wear with it is a good habit for the home woman. When she plans a new dress, it is



vital to consider its suitability for her need and her other apparel, and then to make certain that it is friendly and becoming.

**30. Characteristics of Home Dresses.**—In the making of home dresses, the laundering problem, one's time, the expense, and the adaptability of the dress must be thoroughly considered. Each dress should be so compact that it will keep its shape as well as possible after many launderings. Definitely bias edges in wash materials should be avoided, as should also fulness or ruffles or bunchy trimming that will not allow smooth, easy ironing.

**31.** Appropriate serviceability is thus of first importance, but becomingness and fashion should not be overlooked. After a while, one usually finds a type of home dress that is becoming, but one need not decide upon a regulation "blue-and-white stripe" and wear it year after year. One's pride has little part in such uniforms and one's ambition always to appear at one's best receives no stimulus.

The time and money used in producing home dresses so that their materials are well chosen, their lines are becoming, and they are properly fitted, is time well spent, for experience thus gained will be of great help in the development of one's best, or dress-up, clothes.

**32. Materials for Home Dresses.**—In the selection of materials for home dresses, fast colors should be purchased even though they cost a little more per yard. Also, smooth-surface materials are usually to be preferred because of the "spic-and-spanness" that they present after ironing.

**33. Trimming Features.**—A niceness should be evident in the size of collars, pockets, facings, and bindings, as well as in belts and hems, so that they look right for the material and are becoming to the individual. Collars can be smart, yet of a neat width and shaping. Belts are often very attractive if they are dainty.

Proportion of trimming is ever important in all sewing, but especially so when two colors or kinds of materials are combined, for they should balance harmoniously.

**34. Meeting Expense of Home Dresses.**—Home women pressed with the need of economy feel that they cannot spend money for every-day dresses, forgetting entirely how far five



dollars will go in purchasing materials for such dresses. Five to ten dollars wisely spent for fabrics that are carefully made up in neat designs, will supply the average woman for a good year with neat, attractive dresses, so a thin purse is no excuse. Two or three days' sewing for some one else will furnish enough money for a year's supply of home dresses. Thus, every woman, no matter where she lives or what her circumstances are, can and should be suitably and attractively dressed when at home.

**35. Costumes for Maternity Wear.**—Maternity dresses, also, are a point of consideration for the home woman. One should not try to wear out old clothes after a dress designed especially for the new condition is needed. Two suitable, well-designed dresses will see one through the second half of this period, and these should be provided for the comfort they give and the attractiveness they make possible. Some women consider this an ugly period, but this is entirely wrong. Often a woman's face is more lovely than ever before, and if she is rightly clothed she can be almost as attractive as at any other time.

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#### THE BUSINESS WOMAN'S DRESS

**36. Color Selection.**—If you are a business woman, you will find it necessary, both as a time saver and for the sake of economy, to guard your selection of color. One color dominating in your business clothes allows real economy and saves time in dressing. For instance, if you decide on dark blue, then you will, no doubt, have selected black hose, black shoes, a black hat and bag, and a dark blue or a black wrap; while if you have a red hat, a brown dress, and black shoes, there will be a natural hesitancy in deciding to don such a costume and thereby a delay in dressing, simply because of its incorrectness, and the whole day through you will lack the poise that the satisfaction of a correct costume can give you.

**37. Essentials of the Business Outfit.**—The business woman should work, first, for cleanliness, second, for neatness, and third, for smartness. She can vary a costume by means of attractive neck finishes or a new waistline trimming or blouse and thus keep her dress or suit from growing monotonous, not only to herself but to those about her.



**38.** It behooves the business girl or woman to look her best every business day. Many girls in business spend the bulk of their clothes budget for business clothes, and this is commendable, much more so than for them to buy party and dress-up clothes galore and then to wear such garments out by inflicting them on others during the business day.

The business girl should never wear frilly sleeves, extreme, low necks, untidy collars or cuffs, or clothes of which she need be in the least conscious. A stenographer who continually pulls at her shoulder straps or fusses with her hair or cuffs, annoys the dictator, reduces to a considerable extent her own efficiency and lessens her employer's respect for her.

**39.** The following discussion by Belle Armstrong Whitney in her book "What to Wear" should be of interest to the business woman:

"If a garment is becoming, if it is serviceable, and if it is to be lasting, it ought to be possible, in addition, to put it on and off easily. A man indoors can go on to the street merely by clapping a hat on his head and perhaps slipping out of one coat into another. All told, it is the work of two minutes. How long does it take the average woman to dress to go out?

"It would be funny, if it were not so serious, to see how averse men who have standardized their own dress are to acknowledge their responsibility for the rapid-fire changes in women's fashions. But facts are facts. For one reason or another, men have always been responsible for fashions in dress. Long ago they first set the fashions, for masculine vanity's sake—back in the days when they tattooed their skins with colors made from weeds, and draped their humility from the elements with skins of wild animals they had slain.

"No man would dream today of using up on clothes the energy that women waste on them. Men use that energy to make a success of living.

"I believe most firmly that it is a woman's duty to be well dressed. But most of us are not well dressed from the point of view of art, or of economy, or of ethics.

"If we had a tithe of the mentality that we try to make men think we have, we would rid ourselves of the incubus of fashion, as it exists today.



"We would spend upon our clothes an amount of money that bore a reasonable relation to our incomes and to our social needs. We would select clothes easily ready to wear, and easily worn. We would have fewer toilets at any one time. We would buy only such clothes as are well made, of good materials and in good taste for us. We would care a great deal more for beauty and quality of fabric, color, and line, and a great deal less for details of cut.

"We would refuse to stop wearing anything that had ever been good enough to wear, so long as it looked well and was useful. We could afford to have more beautiful clothes because we should buy fewer and wear them longer."

**40. Care in Selection of Outfit.**—A business girl should evidence judgment by selecting with definite care all her wearing apparel. Minutes for keeping clothes in repair are at a premium for the modern business girl, social obligations and privileges demanding, as they do, such a great deal of her spare time. So the suit or the dress that can be renovated on a Saturday afternoon or before dinner some evening, shoes that look neat, that bear service, and that can be polished, and hats that will look well after a rain are the ones to select. Umbrella, goloshes, purse, handkerchief, gloves—everything that a business girl wears or carries to business—should be smart, serviceable, neat, and in keeping with purse and circumstances.

Even if the income is substantial, a tendency to overdress should be curbed. It is not only bad taste but unfair to other workers who are less fortunate.

**41.** The business girl should study fashion magazines carefully and then shop discriminately and deliberately so as to be sure that what she buys can be put on morning after morning until the full value is had from the purchase. But this does not mean that the business girl should dress in a drab, lifeless fashion. All budgets allow business girls a generous proportion of their income for clothes, and it is all needed because of the hard use to which dresses are put and the variety necessary for office clothes, social dress, and vacation togs.

**42. Avoiding Luxurious Adornment.**—The girl in business should not wear an over amount of jewelry. Plain, substantial rings, few, if any, bracelets, and a necklace, if it is not overelabo-



rate, may be worn, but never earrings, unless, of course, she is in a fashion salon where such personal ornamentation makes for "atmosphere." Lace or extremely sheer hose, luxurious fur coats, and sleeveless blouses are in a class with chewing gum—bad taste for the alert, straightforward girl or woman of business.

**43. Attire Befitting Position.**—The responsibilities of a business girl must also have consideration when her attire is selected. A new recruit in stenographic work can dress in much more extreme style than a private secretary. The teacher in kindergarten can and should wear brighter colors and more jaunty frocks and suits than the teacher in high school.

In many stores and shops, a plain black costume is required for all workers. Adherence to this makes for economy in dress, but also requires care in the selection of designs in order to have them becoming and yet in full keeping with the requirements.

The dress should always fit the need and not interfere with the work to be done in it. A woman selling from house to house should not have to hold a cape on when she needs her hands to carry her wares. A girl working in a shoe department should wear one-piece dresses that will not pull apart every time she reaches high for a pair of shoes.

Such examples prove that common sense is necessary in equipping oneself to work efficiently. If it is constantly observed and if becomingness and smartness are considered, a successful dress program is sure to result.

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### CLOTHES FOR THE MATURE WOMAN

**44. Charm of the Mature Woman.**—The mature woman—the woman past her first youth—owes it to herself, her family, and the world at large to be as becomingly and appropriately dressed as intelligent effort, skill, and available money will permit. On her rests the responsibility, the example, and the standard of right living, and the function of leadership. Also, it is her duty not only to attract and please, but to hold those who believe in her, and by her charming appearance, poise, and dignity to make her particular sphere, no matter how small or seemingly unimportant it may be, radiate joy, peace, and progress.

Nearly everybody agrees with the adage that "a woman is as old as she looks and a man as old as he feels"; at least, there is



no doubt that the mature woman has a big advantage over the mature man. By her dress, the woman of today can prolong the advance of maturity and at the same time take on that poise and dignity which the accumulation of years and experience generously bestow upon her, provided, of course, she accepts these years and experiences in the right spirit. Deep down in every normal woman lies the girl nature, and becoming, appropriate clothes make possible the return of the girl spirit in a dignified way that imparts great charm.

Some educators divide woman's sphere into five careers; the period of grade and High School, of college, of marriage, of independence, and of grandmother's estate. They make it appear that the independent age is the most interesting of all, contending that, after the children are grown up and married, a woman is then free for social, civic, or public life, or for a business career if she should choose it, and that her judgment is best at that age. If all this is true, why shouldn't such a woman develop a whole new interest in clothes—in becoming and appropriate dress?

**45. Guarding Against Extreme Styles.**—There is no definite or set period when certain styles of clothes are to be worn by women of different ages. The age limit for such styles is within the control of every woman herself, and, naturally, the woman who has the most intelligent knowledge and appreciation of herself and her clothes will generally be the best dressed and will convey that undeniable pleasure to observers—a well-dressed and dignified appearance.

There is no reason why a woman of fifty cannot look smartly attired, and so she should. It is not only desirable, but necessary for her to keep active and progressive both in mind and in body, and as women's clubs and good reading matter help to develop her intelligence in other respects, so they are aiming also to help her in selecting the best materials, colors, and styles for her clothes. There is one point, however, that a mature woman must remember: she should not follow the extreme modes of the moment too slavishly nor accept the extreme designs that are unmistakably originated for youth; rather, she should take these indications of Fashion's ruling and modify and adapt them to suit her figure, face, and coloring. Then she will have the assurance that she is suitably dressed for her type and her age.



**46. Correct Dress Foundations.**—Many women take on flesh with maturity, but even when this is not the case they should give particular attention to the foundation of good dressing, namely, the corset. A correct corset of standard make will aid the figure in maintaining that erect, easy carriage which is the natural sign of dignity and poise, and will prove an indisputable aid to health and comfort.

The undergarments of the mature woman must receive careful consideration, too. They should be light in weight, dainty in appearance, and absolutely correct-fitting and comfortable; further, a goodly supply should always be on hand.

**47. Suitable Dress Styles.**—Fewer outer garments than those required by young women will suffice for the mature woman; but they should be made of as good material as the purse will allow, and should be fashioned to bring out the most pleasing characteristics of feature and form. They need not necessarily be modish or up to the minute in style, but should conform pleasantly to the prevailing mode, be of conservative and becoming color, and be made as correctly and neatly as skill can accomplish.

The mature woman will appreciate simple and easy arrangements of fastenings, snaps, hooks, and buttons, and it is an excellent plan to place the openings on which these appear so that they will be convenient for her to manage herself.

As a rule, dresses with adjustable collars or chemisettes of white may be employed to give the desirable touch of white at the neck and to keep the dresses fresh and clean-looking. If these are used, it is well to make two or more of them when a dress is developed, so that there may always be a clean one on hand.

**48. Suitable Fabrics.**—For suits, the mature woman may choose tricotine, Poiret twill, broadcloth, serge, gabardine, fine cheviot, or medium-weight woolen suiting in plain or two-tone weaves, giving preference to smooth weaves as they will tend to soften the lines of the face. Heavy silks also are very desirable, for they have dignity as well as beauty and softness.

For summer wear, surah, grosgrain, faille, poplin, and taffeta, as Fashion dictates, are desirable. Attractive dresses can be made also of nun's veiling, fine gabardine, dress serge, silk or woolen poplin, woolen voile, taffeta, foulard, silk voile, grenadine, or marquisette. Chiffon and Georgette crêpe, as well as crêpe de Chine



and charmeuse, are all excellent in turn, as fashions of the moment proclaim.

Unless a woman is exceedingly frail in appearance, velvet is the ideal fabric for dresses to be worn at ceremonious events, provided a little rare lace is used as trimming. The large woman should avoid velvets with a high luster, and the very frail woman should use a soft silk or a lusterless satin instead of velvet for the special occasion dress.

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### CLOTHES FOR THE ELDERLY WOMAN

**49. Essential Characteristics.**—Fitness seems the word to begin with in writing about the dresses of mothers, grandmothers, and dear elderly ladies. The cartoonists have had much sport over the fact that you never can tell from the back, or until you have looked under the hat, how old a face is. And it is true that some women do carry the desire to appear young far beyond any reasonable limits of age or discretion. But these women usually are women who haven't some one who thinks enough of them or is close enough in their confidence to tell them that the charm of ripened years is one of the greatest treasures to seek and hold and that this is always made evident by a right and appropriate surrounding.

Wrinkled arms and necks or those discolored by time should be concealed as discreetly as possible and without any definite pretense, for to pretend is not becoming to age.

**50.** A head of lovely soft hair requires a soft, friendly hat, not a severe, tailored one; scant heads of hair, also, need friendly hats. Habit, as a rule, makes every woman reasonably neat by the time she has reached the age of 60, and if her pride has survived she usually is definitely alert to the needs of cleanliness. So the selection of dress that is fitting to her station in life and her social needs and purposes is what should receive most of her consideration.

**51.** Fashion should be forgotten in favor of the becoming simplicity that age makes advisable. But this does not mean that for elderly ladies lace bonnets and black dresses should dominate. Not at all. White and delicate pink and all the pink and silver grays are lovely, as well as the lavenders, deep purples, and some-



**TABLE III**  
**A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SPRING SEASON**

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	One-piece dress of silk or wool; or blouse and suit, semitailored; walking length.	Low, walking type; hose of suitable color.	Simple, becoming hat harmonizing with dress, suit, or coat; smartness and serviceability equally desirable.	Tailored suit or light-weight modish coat of becoming length; semitailored and preferably of subdued color.	Rather heavy kid or fabric; tan, gray, or to match suit or coat.	Medium-size bag or pocketbook, preferably in a color to match gloves; veil and fur neck piece or scarf, if desired.
Motoring or sports.	Tailored or sports blouse and skirt; or semitailored dress of wool; or sports dress of wool, silk, or heavy cotton or linen.	Low, walking type shoes; hose in wool or lisle mixture.	Smart, simple, and close-fitting; of soft felt, straw, or fabric.	Semitailored sports suit, or top coat of soft wool.	Serviceable, quality to match hat or shoes.	Change purse; vanity bag; chiffon or novelty sports veil, if desired.
Church, club meeting, or informal luncheon.	Simple afternoon dress; costume suit with harmonizing silk, lace, or chiffon blouse, or ensemble suit.	Low; semidressy; plain satin, suede, or patent leather shoes or slippers; silk hose of suitable color.	Distinctive type; more elegant than for business wear, but not overelaborate.	Semidressy ensemble suit; or medium-weight, semidressy coat or wrap of cloth or silk.	Preferably light color; long or short, according to sleeve length.	Small change purse; or bag of material harmonizing with dress.
Evening at home.	Dainty lingerie dress; or party or dinner frock of silk; or semiformal gown, when entertaining.	Black patent leather, suede, or satin slippers; hose to harmonize with costume.	Bandeau or hair ornament, if desired.	Scarf of lace, chiffon, tulle, or lightweight wool.		Simple jewelry.



Evening as a guest.	Same as for evening at home; or semievening or formal evening dress for special occasions, such as a party, theater, or dance. Hostess dress is best guide.	Same as for evening at home; or metal cloth with evening gown; hose to harmonize.	Picture hat for restaurant wear. Hair ornament or metallic cloth turban with formal evening costume.	Dressy coat, shawl, or scarf; evening wrap for formal wear.	Usually white or light-colored kid; 16-button length.	Artistic fan; more elaborate jewelry than permissible for hostess.
Afternoon as a guest.	Smart dress of wool or silk to harmonize with that of hostess; or ensemble suit with rather elaborate dress.	Suede, kid, satin, or patent leather slippers; sheer silk hose.	Large or medium-size hat, dressy type in harmony with dress.	Smart coat or wrap; or dressy suit.	White or light-colored silk or kid.	Mesh or head bag; or one of ribbon or lace.
Morning as a guest.	White washable skirt and separate blouse, or pretty wash or simple sports dress.	White or colored shoes or slippers; hose to match.	A type in keeping with entertainment furnished by hosts.	Smart coat or suit in keeping with occasion.		
Morning at home.	Simple, washable dress; or washable skirt and separate blouse.	Comfortable; high or low; hose to match.		Afternoon at home.	Dress washable skirt and blouse or simple, one-piece dress.	Footwear Simple; low; kid, suede, patent leather, or satin; silk hose.



**TABLE IV**  
**A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SUMMER SEASON**

Purpose	Dress	Footwear	Head-dress	Wrap	Gloves	Accessories
Business, shopping, or traveling.	Light-weight wool or linen suit, with matching silk or washable blouse; tailored linen, cotton, or washable silk dress.	High or low; conservative color; hose of subdued tone.	Medium or small size; straw, or soft fabric or felt hat to harmonize with dress.	Suit or smart, simple coat in serviceable color.	Silk, lisle, cape-skin, or suede; gauntlet, style or short, wrist length.	Medium-size bag or pocketbook of fabric or leather; in black or colors to harmonize with shoes or hat.
Motoring or sports.	Sports silk or washable dress; or suit, or sweater and sports skirt.	Low, firm heels; sports type; hose in silk or mixture.	Close-fitting, soft fabric or straw hat.	Top coat or sweater; or sports suit.	Serviceable cotton, kid, or chamois.	Veil, if desired; change purse and vanity case.
Church, club meeting, or informal luncheon.	Dressy silk or fine cotton gown; suit with costume blouse or ensemble suit.	Low; semidressy; suede, satin, or patent leather. White kid with light-colored summer frock.	Attractive, dressy hat, becoming and comfortable.	Silk or fine, lightweight cloth coat or wrap.	White, or to match costume; silk or kid.	Fancy bag or pocketbook; parasol, if desired; also, simple jewelry.



Evening at home.	Sheer white or colored silk, linen, or cotton dress.	Same as for spring.	Same as for spring.			
Evening as a guest.	Dressy white or colored cotton or silk dress; chiffon, lace, or net for special occasions.	Same as for spring.	Same as for spring.	Becoming, easy-to-slip-on wrap of silk or light-weight wool fabric.	White or to match costume; silk or kid.	Fan, if desired, with jewelry suited to occasion.
Afternoon as a guest.	Costume to harmonize with that of hostess; may be dressy summer frock of silk or cotton.	Same as for spring.	Same as for spring.	Light-weight cape or wrap.	Kid or silk in light color. Not always required.	Same as for spring.
Morning as a guest.	Simple tub dress, or costume suited to entertainment.	Simple low shoes; hose in harmony.	Same as for spring.	Same as above, or sweater, depending on activities.		Accessories for the occasion.
Morning at home.	Simplest, cotton one-piece dress.	High or low; colored or white; lisle or silk hose.		Afternoon at home.	Dress Same as for spring.	Footwear Same as for spring.



**TABLE V**  
**DRESS FOR BUSINESS, OUTING, AND THE HOME—FALL AND WINTER SEASON**

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	Cloth or simple silk dress; or suit with harmonizing blouse.	High or low; walking type; serviceable color; wool or silk hose.	Small; of medium size; felt, fabric, or velvet.	E a s y-fitting; soft, heavy wool; or suit in winter weight.	Kid, cape-skin, or heavy fabric, in conservative color.	Roomy pocketbook or bag; scarf or furs; veil.
Motoring or sports.	Simple cloth dress; or heavy sweater with skirt.	Sports slippers or shoes; wool hose.	Small; soft, close-fitting; felt or fabric.	Same as above.	Same as above.	Convenient purse, with scarf of fabric or fur.
Church, club meeting, or informal lunch	Cloth or velvet suit with harmonizing blouse; dress of silk, velvet, or combination of silk and cloth; or ensemble suit.	High or low; patent leather, suede or satin; silk hose.	Medium or large trimmed hat; felt, velvet, or silk.	Cloth, velvet, or fur, in becoming and fashionable length.	White, black, or matching kid.	Small bag or coin purse; veil, if desired.
Evening at home.	Simply made silk or light-weight wool; more elaborate if entertaining.	Same as above.				



<b>Evening as a guest.</b>	Silk or light-weight wool; for special occasions, evening dress of appropriate material. Follow hostess as guide.	Black or colored satin slippers. Metallic cloth with formal evening gown, sheer silk hose in appropriate color.	Dressy hat; or elaborate hair ornament.	Cloth or velvet wrap or fur coat.	Long; usually white kid.	Artistic fan and scarf to complete color scheme of outfit.
<b>Afternoon as a guest.</b>	Rather dressy cloth or simple silk afternoon dress; fancy blouse with costume suit; or ensemble suit.	Same as for spring and summer.	Medium or large shape of dressy material.		White or light colored kid of suitable length.	
<b>Morning as a guest.</b>	Simple cloth or cotton dress; or outfit suited to entertainment offered.	Simple slippers or shoes; appropriate hose.				
<b>Morning at home.</b>	Heavy cotton dress; or washable blouse and skirt.	Comfortable; high or low; serviceable color.		Afternoon at home.	Dress Attractive cloth, cotton, or simple silk dress.	Footwear Same as for morning; more elaborate if entertaining.



**TABLE VI**  
**A GUIDE TO CORRECT DRESS FOR SOCIAL FUNCTIONS—ALL SEASONS**

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Formal luncheon, day wedding, calling, or afternoon tea.	Dressy ensemble suit; or afternoon dress of suitable material rather elaborately made.	Slippers or shoes in satin, suede kid, or patent leather. Sheer silk hose.	Dressy hat of becoming shape, preferably large or medium-size.	Cape or wrap of dressy material or fur.	White or light-colored kid; long or short, as the sleeves require.	Small, fancy bag; furs, if desired.
Informal dinner at home.	Simple silk or fine cotton gown.	Same as above.				
Informal dinner at restaurant or hotel.	Same as for formal luncheon; or dress of net or lace with moderately low neck and short sleeves.	Dressy slippers; hose of appropriate color.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Vanity case, small bag.
Formal dinner at home.	Simple evening dress.	Same as above.				Fan.
Formal dinner at restaurant or hotel.	Dinner or evening gown.	Satin or fabric slippers to harmonize with gown; hose of appropriate color.	Bandeau or hair ornament; or small turban of metallic cloth.	Silk, cloth, or fur coat or wrap.	White kid; long.	Fan; scarf; opera bag.
Informal theater, concert, or lecture.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.
Formal theater, concert, or lecture.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.
Informal evening party.	Simple, semiformal evening dress.	Black or matching satin slippers; sheer silk hose.		Cape or wrap.	Silk or kid; preferably white.	Scarf; fan; vanity case.
Formal evening party, ball, or opera.	Décolleté; of elaborate material or construction.	Satin or brocade slippers to harmonize with gown; hose of appropriate color.	Hair ornament of fashionable type.	Elaborate wrap, fur trimmed; or cape of light weight.	Long, white kid.	Same as above.



times deep burgundy, brown, or blue. And black itself can be so used as to give dignity and charm without being lifeless and ordinary.

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### GOOD TASTE FOR ALL

**52.** Women, young, mature, or elderly, at home or in business, should always try to look their best and to be just as pleasingly dressed as possible; in fact, they should be so correctly dressed as always to evidence good taste, for good taste is the only real authority in dress. Without it, dress loses all its power of charm or influence, and especially is this true for women in public life. The solo singer in the church, the leader of the club or mothers' meeting, the social worker or politician, all must give evidence of good taste and be modestly and correctly attired if they are always to gain favorable criticism. No woman who sings should ever allow it to be said of her, "I adored the song, but the singer's hat annoyed me so that I could not listen."

**53. Guide to Correct Dress.**—To form a definite idea of what may be worn to advantage for business and outing and in the home, as well as what may be worn at social functions, reference should be made to Tables III to VII, inclusive. Table III is a guide to correct dress for business, outing, and the home for the spring season; Table IV, a similar guide for summer; Table V, a similar guide for autumn and winter; and Table VI, a guide to correct dress for social functions in all seasons. These tables, it should be remembered, are intended simply to assist the woman to plan for herself, and if she correctly interprets their contents she will derive much benefit from them.

**54.** In connection with Table VI, it may be well to state that an all-season chart is given because there is very little difference between the types of garments for the different seasons. In winter heavier-weight material and more brilliant colors are used than in spring and summer; also, more garments are provided, because, as a rule, there is more social life in the autumn and winter seasons.

What a person should wear to the theater depends largely on the seat that is to be occupied and the manner in which one is going. It is perfectly correct to wear the same outfit as is pro-



vided for Informal Theater if a theater box is to be occupied ; and it is very much better taste to do so if the trip to the theater is not made in a private conveyance.

**55.** The most beautiful, and decidedly the most practical, evening clothes are those which are made to suit the wearer, rather than to follow the prevailing mode slavishly, because they can then be used for more than one season. Formal dress should depend on the beauty of fabric and color, rather than on intricate style. Informal evening dress is best when made of inexpensive fabrics, with more regard to design, for such garments are subject to harder usage than the more formal evening gowns and consequently have a shorter life.

One evening wrap of conservative design, color, and fabric should, for the woman in moderate circumstances, see service for at least two years and for all seasons except summer. Garments of unlined silk or of knitted or crocheted silk or wool are acceptable for summer. If a woman is not accustomed to attending many formal affairs and attends afternoon events more often than evening functions, she should select an afternoon coat of silent color or very dark tone and of a style and fabric that will make it suitable for both afternoon and evening wear.



## CHAPTER VII

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### GOOD TASTE IN DRESS

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#### ELEMENTS OF GOOD TASTE

1. We know definitely the advantages and the value of a knowledge of stitches and seams, pattern lines, effects in drapery, the texture of fabrics, harmonious color combinations, decoration, and ornament. But after all, even though we are acquainted with these matters, we must learn to assemble them with skill if we are to give evidence that we, as individuals, possess the quality of good taste. Some women are naturally graceful and artistic, and possess good taste, while others need to learn how to be graceful and how to express beauty in dress.

2. A story is told of the famous Lucille who found a girl beautiful enough to make a splendid model for showing dresses, but not sufficiently graceful because she walked clumsily. Lucille had her practice for days, carrying heavy things on her head, her shoulders, and in her arms so that she could hold her head erect and walk gracefully. Lucille insisted on this girl's walking across a room a dozen to twenty times a day for practice and graceful carriage, for she had no problem other than to learn to walk. Nature had given her a beautiful face and figure, and, when she had acquired a graceful carriage, Lucille dressed her magnificently as a model.



3. Just as this girl had to improve her walk, so many of us must work to make face and figure attractive, must learn how to



carry ourselves correctly and without heaviness, must discover what is becoming, and must then endeavor to wear clothes correctly.

Good taste exists when we naturally avoid the bizarre and the inappropriate, when we intuitively work to emphasize our good qualities and to subdue our bad ones, and when we dress becomingly and suitably with full regard for circumstances, occasion, and need.

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#### ALLIES OF GOOD TASTE

4. Closely associated with good taste are style, fashion, and individuality.

5. *Style* relates to the art of being smartly dressed by wearing one's clothes with common sense and a little daring and by adding to them the personal touch of one's own individuality.

6. *Fashion* has to do with the changes that come from season to season, as well as the fads and whims of the fashion-creating world.

7. *Individuality* in dress is a beautiful expression of good taste with all the charm of style and in full keeping with the most intelligent of Fashion's dictums.

The woman who has learned how to handle fabrics, how to use patterns, how to change patterns, how to express style wisely, how to determine a correct and virtuous fashion, and how to combine colors, should be able to create truly beautiful garments that are in full keeping with the mode and fully expressive of individuality and good taste.

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#### DEVELOPING GOOD TASTE

8. Good taste is not developed over night. Watching, thinking, planning, being constantly alert, all help us to come unconsciously to like the things that really look well on us. We come to the time when we unconsciously select becoming clothes, and we wonder how we ever could have worn vivid green or bigfigured materials; or how we ever could have happened to buy mustard-colored gloves to wear with a red dress. But we realize that it is simply because we have outgrown a liking for such things or we have acquired good taste in sufficient quantity to have



things so much prettier and so much more becoming, that the ones we bought and liked yesterday would not suffice at all today.

When this point is reached, we have learned to express harmony in our clothes, just as the skilful musician expresses music in all its varied tones. If we are dainty and petite, we play in the delicate major tones. If we are large and heavy, we play in the full and slow-of-movement minor tones, and if we are "in-between," we learn to interpret exquisitely both the major and the minor keys, bringing out the delicate staccato notes where needed and expressing the deeper tones with appreciation of their appropriateness.

**9. Need of Sacrifice.**—As good taste, like good manners, does not come easily, we must constantly be on the watch, must ever be alert and observing, sacrificing our personal preference whenever necessary in order to express the right balance in dress.

We may adore chiffon dresses and beaded slippers, but we should never wear them on the street.

We may be comfortable without corsets, but if we are large enough to need corsets to give a well-poised figure, then a right corset should be found—one, of course, that allows as much comfort as possible but one that aids in a graceful body line as well.

If we are large, we must learn definitely to avoid bright colors, shiny surfaces, or definite dividing lines, leaving them for the woman of smaller proportions.

**10. Need of Study.**—The true artist does not mar nor disfigure the outlined surface that he wishes to decorate; rather he works with one thought in mind—that of beauty of the whole. The dressmaker who makes really beautiful garments must have the artistic sense of a designer—must understand line and its relation to individual and color, and such an understanding does not come without effort.

The true artist must be willing to study the past and work at an idea until it has been perfected for modern application. It is only tawdry clothes that have no background. Dresses correctly designed usually have their origin in olden-time costumes, echoing back to a line, a silhouette, or a form of decoration that was in sufficiently good taste many years ago to be recalled for present designs. The wise designer observes closely all well-made, well-designed clothes, whether old or new, studying them as an art student



would study a picture, namely, for effect, treatment, and result. In doing this, she will be able to utilize successfully any ideas that have value. Then, when she attempts a similar garment, her experimenting will have been accomplished, so to speak, and her success will be certain.

Often, women inexperienced in the art of clothes marvel at the natural skill of the woman who knows lines, fabrics, and colors and the way she combines them perfectly, little realizing how much real joy is to be had from obtaining such knowledge for oneself.

Manufacturers often claim that the designer who has acquired her knowledge through study, observation, and application is much more dependable than one who possesses such skill by genius or instinct.

**11. Getting Ideas from the Clothes of Others.**—An excellent way in which to acquire a broad, practical knowledge of good line is to observe carefully and discriminately the women who wear

smart clothes and those who wear really ordinary clothes. The women in dowdy clothes will show no style or thought of design, nor will they show any regard for the essentials of correct dress; thus they teach the observer to avoid any such condition in making up garments. On the other hand, the women who wear garments that are wholly in good taste will serve as an inspiration to better dressing, and their costumes will suggest possibilities in other fabrics, colors, and designs.



**12.** The woman who aspires to do good work should never overlook the opportunity of going where good clothes are to be

seen—receptions, parties, club meetings, in fact, all places where different kinds of costumes are worn. She should study the suitability of the garment for the occasion, and should note particularly



the accessories to the costume, so as to see how they bring out or detract from the costume itself; then, in matters regarding her own dress or in the suggestions of others, she will be able to plan things that will enhance the beauty of a costume and add materially to its appearance.

Even seeing people on the street, similar to herself in size and in type, proves a valuable source of learning what to avoid, to eliminate, to overcome. This ever-changing panorama can provide many a good lesson for both well-dressed women and those who are incorrectly dressed.

**13. Inspiration From the Theater.**—The theater is an excellent field of inspiration for constructive development in good dressing, not only from the standpoint of correct and pleasing line and color in dress, but as an expression of character or type and of appropriateness for environment and occasion. A successful actress not infrequently owes a large measure of her success to a close and intelligent study of dress. Far-seeing theater managers demand a strict adherence to the best in prevailing and historical modes, knowing that, even when modes are not fully understood by their public, the natural feeling of pleasure and satisfaction obtained from the presentation of correct costuming has much to do with the ultimate success of their production.

**14. Ready-to-Wear Garments as an Aid.**—Ready-to-wear garments are an excellent aid in developing good taste in dress. Such garments are constructed, as nearly as the manufacturer can plan, to please the masses of women. Many are exquisitely made, expressing a regard for detail that is a delight, while others are hurriedly made and without much regard for design, workmanship, good taste, or suitability. Rather than durability or practicability in the garment, often it is the general outline—the style effect—for which they strive, and this is the reason why the dressmaker or the woman who makes her own clothes should observe such garments carefully.

In addition, ready-to-wear garments display a smartness produced by their careless assemblage, which smartness is often lost—killed, as it were—by the woman who sews tediously and stiffly. It is well to remember this and learn from ready-to-wear garments to strive occasionally for effect rather than for minute perfection.



When both qualities are attained, namely, style and good workmanship, then the triumph is complete.

**15. Fashion Magazines as an Aid.**—There are published a number of fashion magazines that are of the utmost importance to the woman who is striving to express good taste in dress or to excel as a designer of costumes. They



suggest fashion tendencies and color and fabric combinations, and, in addition, give many good ideas as to how to wear certain types of garments correctly and with good style. Such magazines are invaluable to the woman who knows patterns, for she can get from them ideas and suggestions that she can put in the garments she makes.

In many cases, she can apply them more successfully than the artist has used them in his drawings, because she brings out the practicability of the garment, adapts it to the material, and gives the harmonious outline that suits the individual for whom the garment is made.

**16. How to Study Fashion Magazines.**—In studying any fashion magazine, it is a good idea for the beginner to consider each figure separately and to notice first what kind of foundation pattern is needed for the development of the pattern for the waist portion, the sleeves, and the skirt. Then she should observe the changes that must be made in the foundation patterns in order to bring out the effect shown in this particular garment. And finally, she must consider the material itself. If two or more materials are used in its development, she should strive to determine just why they are employed.

Regard for such a matter is valuable indeed, for it is necessary to know why certain materials are required for certain styles. A woman who would use materials correctly should strive not to be like the one who went to a dressmaker and said, "I want a pannier skirt and a little puff sleeve, but I want them in soft, clinging crêpe, because I am very fond of that material. I think it is beautiful. The softness appeals to me." In such a case, she will have to be informed, as this woman was, that crêpe is designed by the manufacturer for clinging garments and is not adapted to the fluffy style of the pannier skirt and the puff sleeve. Of course, taf-

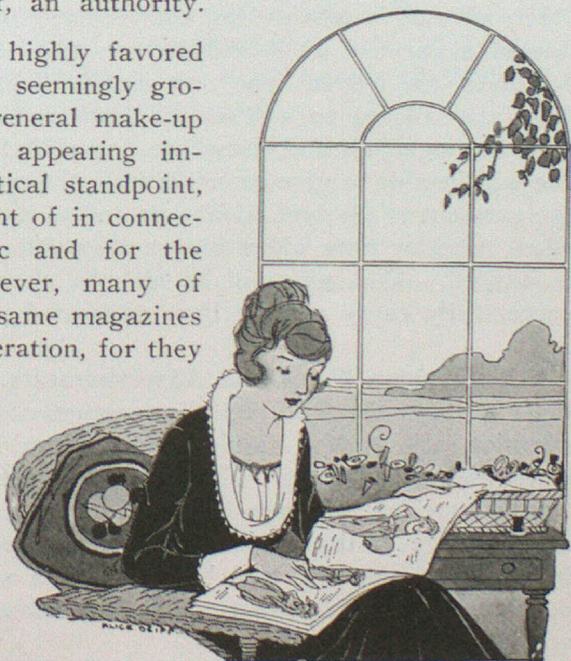


fetas, organdies, and crisp batistes are suitable for such styles, and it requires only a mental picture of a pannier skirt of crêpe and another one of taffeta to make clear why fabrics must be designed to suit styles, and styles, to suit materials.

**17.** To know dress well is to keep growing. No woman can afford to feel satisfied that she knows all there is to be known about dressmaking and garment construction. She must ever remember that manufacturers, fashion designers, and artists are devoting hours of earnest effort each day in bringing out the very best things in fabrics, style, and color, and that these people, who are experts in their lines, can give her many good ideas, help her to grow in her work, and aid her in keeping informed about the immediate and ever-changing problems of dress.

The value of all authentic style news is therefore of vital importance, but this information must never be "swallowed whole," so to speak; rather, it must be analyzed from all angles. For this purpose and to arrive at a satisfactory and wholly pleasing solution of dress as it is to affect the individual, the woman should acquaint herself with every phase of fashion information and be, at least unto herself, an authority.

**18.** Some of the highly favored fashion books contain seemingly grotesque styles, their general make-up and their silhouettes appearing impossible from a practical standpoint, when they are thought of in connection with the fabric and for the human figure. However, many of the designs in these same magazines are worthy of consideration, for they contain clever ideas that may be used in making distinctive and pleasing garments by the woman who has developed a sense of originality in dress construction. For example, in some of





these seemingly freakish models may be found a suggestion for a collar or a cuff, a finish for the waist line, or a front closing, any one of which is particularly pleasing and may be used with another design that is more suitable.

The woman who has an eye for the fitness of style, line, and fabric and for correct color selection will use these in such a way as to get results that are very pleasing and satisfactory and that express individuality and good taste. Modifications of these seemingly freakish modes often result, too, in the creation of garments that are decidedly distinctive and unique, but still of a style that is in harmony with the original.

**19. Color Suggestions From Fashion Plates.**—When the beginner has studied individual designs enough to be able to note instantly what kind of foundation pattern is required, as well as what sort of material is best suited to her and the design selected, and then can harmoniously adapt color to the lines of the garment and the fabric used, she will be able to conceive pleasing results.

It is true that the fashion people cannot produce in their fashion plates absolute likenesses of the color that the textile manufacturers give us in fabrics; nor can they give an absolutely true outline of a garment as it will appear when developed in material. However, the woman who understands lines will get suggestions from the colored as well as the black-and-white plates shown in fashion magazines and elsewhere, and with her knowledge of lines she will be able to give prominence to the color that will bring out the garment to the best advantage and to use successfully the soft, silent tones or tints where only a suggestion or variation of color is desired. Also, she will be able to choose a fabric that will successfully carry out the lines suggested by a fashion drawing.

**20. Fashion Notes and Advertisements.**—The woman who is eager to know the right regarding matters of dress should pay strict attention also to the fashion notes given in the various magazines and newspapers. The advertisements pertaining to garments, materials, and new lines will help her definitely in acquiring a knowledge of the kinds of material suited to certain lines and individual types, and will bring about a successful, harmonious development of the newest and best fashions, as well as a correct and smart use of them.



If the fashion notes or advertisements suggest some fabric or color with which she is not familiar, she should go to the store where it may be seen and inspect it. Especially is this plan a good one to adopt in the effort to learn new fabrics, the coloring, the weight, and the texture of which should be observed particularly. If a reliable store is not accessible, a letter, with a self-addressed and stamped envelope, will usually bring, in a few days, samples from a first-class merchandise house. The names given in the fashion books regarding materials and colors are generally authentic, so a person asking for them by name will receive just the samples desired.

The magazine and newspaper editors feel that their advertising pages appeal to women in the main, they being "the great buying public", so women should consider these critically and gain just as much from them as possible. In order to interest you, the advertiser will show the best hat, dress, gloves, or shoes in his line; he will display the softest, most exquisite fabrics; and he will tell you all the merits of his wares. So read and be informed in order that your money will serve you 100 per cent. Learn to discriminate between what you consider pretty and what is appropriate for you; learn to select with due regard for values and uses, becomingness and smartness; and remember all the while that it takes an intelligent equalizing of all these virtues to evidence a wholly commendable degree of good taste.



## CHAPTER VIII

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### GOOD TASTE IN MILLINERY AND ACCESSORIES

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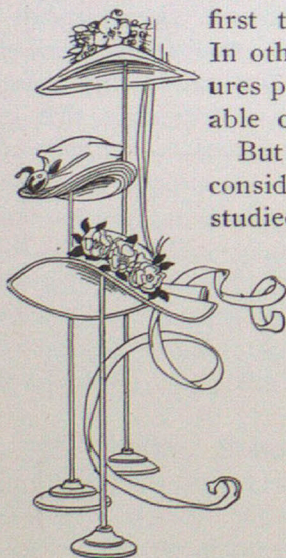
#### ANALYSIS OF GOOD TASTE IN HATS

1. Art finds continual expression in millinery accomplishments. If a hat is to blend agreeably with the costume and be right in every respect for the wearer, its size and line, the trimming that adorns it, the placing of the trimming so that it produces a good effect, all require a development of one's artistic sense as well as a proficient use of the needle. The hat serves

as a frame for the face, so next to the face it is the first thing that attracts attention to the wearer. In other words, the hat that a woman wears figures prominently in the impression, whether favorable or otherwise, that she makes upon others.

But with all its importance, a hat cannot be considered complete in itself; rather it must be studied in connection with the wearer's type and the sort of costume with which it is worn, so that a harmonious effect may be the result. This is a detail that is frequently overlooked, and, as a result, often a truly artistic creation in a hat, worn with an equally attractive gown, suggests the thought that both might be seen to better advantage with a different sort of dress and hat. Unless the right thought and care are given to the selection of the entire costume with the idea of producing a complete picture, an undesirable effect is likely to result.

A fashion writer recently said, "A dress or a suit in itself is nothing. It is the wearer's individual taste in the choice of the





proper hat, jewels, shoes, and other accessories that determines the smartness of the complete costume." And of the accessories, none is so important as the hat. It can be a marring note in the costume or it can help to build up an impression of unmistakable charm and distinction.

2. French women set a very good example that might well be followed by American women, and that is in the care, the attention to detail, and the amount of time which they spend in the selection of a hat. Perfect millinery is a matter of much concern with the French, who not only possess a true appreciation of style, but also insist on perfection of detail and consummate effect. For this reason, they are able to retain a youthful appearance even at middle age.

3. In speaking of hats, a dress economist of considerable note says, "More crimes are committed in the name of hats than in any other part of a woman's costume." To overcome the cause for this very trite, but altogether truthful assertion, every woman should recognize that certain features should characterize every hat she wears, whether simple and plain or elaborate and elegant. It should fit the head and be comfortable; it should correspond with the style of the figure so as to bring out the best lines of the neck, face, and shoulders and produce a good silhouette; it should be becoming, appropriate for the costume, and suitable for the occasion; and its color and material should be chosen so as to enhance the beauty of the hair and complexion of the wearer.

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#### EVIDENCE OF GOOD TASTE IN HATS

4. **Proper Fit of Hats.**—It is extremely essential to have a hat fit the head properly, for then it will "stay put" and not only give the wearer a feeling of comfort, but also produce security and a pleasing assurance in her manner. Nothing is more uncomfortable than a hat that is either too large or too small in the head-size. Besides, the appearance of a hat on the head depends largely on its proper fit. Every effort should be made to have the head-size snug enough for the hat to rest firmly on the head and still sufficiently large to prevent it from binding the head. It should be at least large enough for the head-size around the sides and back to be in line with the eyebrows.



Often, a little tilt at the right side may be needed for certain types of persons. Usually, this is done by merely raising the hat a little at the left side in putting it on, but at different times designers introduce a side or a back bandeau to raise the hat in Watteau fashion for the purpose of trimming underneath. Such hats are very much in evidence when bouffant dresses with short sleeves are in vogue. Poise your hat securely on your head, bringing it down so that it appears as though it really belonged there. No matter how modish a hat is, if it is worn reared back on the head, it cannot be smart or becoming.



**5. Selecting the Correct Shape.**—Each season, fashion offers a sufficient variety of shapes, materials, and colors for every type of woman. The tall, stately, proper-proportioned woman; the tall, slender one; the plump, fair girl or matron; the short, stout woman; the fluffy-haired, youthful type; the thin-haired, mature woman; the one with graying hair; the young, rosy debutante—all receive attention from fashion artists and designers. So the problem is one of understanding your type and then selecting the proper hat for it. The perfectly dressed woman is the one that chooses the shape best suited to her particular type, whether it be a capeline or a Gainsborough, an off-the-face or a coronet turban, a bicorné or a tricorne, a cloche or a poke, a toque or a



narrow-brim walking hat with a roll at the left side. Her chief consideration should be becomingness of line that will express her own personality.

**6.** The shape, of course, depends considerably on the purpose of the hat, but much depends also on the shape and size of the head of the person for whom the hat is intended, her height, and the size of her figure. For example, a very large woman should not have her size emphasized by a large-brimmed, flat hat. A hat of medium size is usually more becoming to her type, because it will make the head appear properly balanced on the shoulders, and this would not be possible if an extremely small or an unusually large hat were worn. A tall and very slender woman should not wear a small, high hat because it emphasizes her slenderness too definitely, and in artistic dress this should be avoided.

Very short figures require hats that will tend to increase their height. Such figures, then, should make every effort to provide themselves with hats that are high, but these hats should be so designed as to increase the height of the figure and yet not have the height of the hat apparent or conspicuous.

Pretty-faced girls and women with luxuriant hair may wear small hats well. Also, faces in which no lines have formed, as well as the kindly face of the mother, with lines that mean a great deal, may usually have a small hat as a background. But the "in-between" woman, with lines showing in her face when it does not seem quite time for them, should wear a hat that has enough brim to overshadow the lines.

**7. Producing a Perfect Silhouette.**—For a perfect silhouette, a woman's general appearance should be well blended; that is, the costume and the hat should be selected with the idea of making them part of each other instead of considering them two separate articles. This does not mean that they should be of the same





color or texture; on the contrary, in order to produce a harmonious effect it may be necessary to select a hat of a contrasting color and a material of different texture. But the line of the hat must blend with the line of the costume.

For instance, the silhouette with the long waist line and long, flared skirts requires a brimmed hat in order to preserve the proper proportion throughout the costume. The brim may flare at one side, or it may droop in mushroom effect, depending on the height of the wearer. If she is of average height, if her face is round or plump, and her neck of regulation size, she can carry the swagger side flare. For the rather tall, slender girl with a

long thin neck, the brim should droop in an easy, curved line rather than roll or have a severe, straight line.

If a small, close-fitting turban were worn with the long, flaring skirt, it would produce the outline of a pyramid, and a pyramidal outline is not a pleasing effect in woman's attire. On the other hand, the reversed pyramid is just as offensive. An extremely wide-brim hat worn with a short full skirt produces an overbalanced figure that is really an absurdity.



**8. Becomingness in Millinery.**—Too much stress cannot be laid on becomingness in millinery, but this is a feature that may be achieved very readily with the proper attention to details. In order to determine whether or not a hat is becoming, study it from every angle, examining it from the sides and the back, as well as from the front. Too often the back and the side silhouette of the head and neck are overlooked, but they are just as important and express just as much individuality as does the front. To beautify and enhance your general appearance, every hat that you choose for yourself should appear to be well balanced from every angle.



Note just how it looks when you are standing and when you are sitting; decide whether it is right for one of your height or stature; and be absolutely sure that the color, the texture, and the design of the material, also the trimming, are exactly right for your type, taking into consideration your coloring, which includes hair, complexion, and eyes, your possession or lack of vivacity, the texture of your skin, the shape of your face, and every other point that has a bearing on becomingness.

To the artistic millinery designer, a hat is a composition of lines, and its keynote is symmetry. Sometimes it is hard for the woman who is fond of fads and extreme styles, who does not give due consideration to becomingness, but simply wants a hat that is in style, to learn this truth. Nevertheless, better results are always obtained when attention is given to such details as exactness of fit, proper choice of line, and correct color selection. The chief assets to becomingness in millinery are a thorough understanding of one's particular type, its good and its poor points, and then the selection of a hat whose shape, color, and materials are best suited to emphasize the good points.

**9. Appropriateness in Millinery.**—One of the important rules of dress is to wear the right thing in the right place. No part of a woman's attire can be considered artistic if it is not useful. It must fulfil the purpose for which it is intended. To perform its function properly—that is, to meet the requirements of individuality—a woman's hat must therefore be appropriate.

The relation of millinery to dress is such that it must complete the apparel with which it is worn and be in harmony with the occasion. For example, if a woman's outfit consists of a suit and blouses, rather than dresses and a coat, then her hat should be one that corresponds in every way with her suit. Suit hats are usually smaller in size and of a more tailored nature than hats that are to be worn with coats. Again, large hats, as you will readily understand, are wonderful in the right place, such as a fashionable restaurant, a hotel dining room, or an afternoon social function, but they are decidedly out of place for business, street wear, and travel. Thus, appropriateness in millinery must receive careful consideration, for nothing attracts attention and calls forth adverse criticism sooner than a hat out of harmony with the costume and the occasion.



**10.** Besides being appropriate for her costume and the occasion, hats must be suitable for the age of the wearer and her position in life. A girl, from the time she finishes school until she reaches the apparent age of thirty, may usually indulge in the fads of fashion and the novelties in shapes, color, and trimming, for her youth and freshness of skin will permit this license.

For the average woman, the years of discrimination in hat selection are from 30 to 45, for often her hair, complexion, and figure undergo changes that must receive consideration. She should guard against sharp, severe lines and should avoid bringing harsh, trying colors too near her complexion. While she need not be overwhelmingly conventional, she must make the most of her good points by a submergence of her poor ones. A few examples will serve to illustrate.

**11.** A tall, rather thin woman with a long neck should avoid the *niniche*, or hat shaped up at the back, for this will have a tendency to accentuate her height.

The severe, tailored or banded sailor, while excellent for some types, should be worn with discretion by the woman of middle age unless she possesses a classic profile or well-rounded features that will tend to relieve the severeness of a sailor. And if it is found to be becoming, it should always accompany a smart *tailleur* costume, never soft, frilly, feminine apparel.

Another type of hat that should be avoided by the woman no longer young is the close-fitting turban of severe, angular lines produced by the trimming arrangement. It is always well to bear in mind that softness of contour is a safe selection. If a small hat is desired, be sure that its outline near the face is soft or that the brim rolls in an easy manner instead of having abrupt turns.

The shape and size of the nose often influence hat selection. A severe, off-the-face hat cannot be worn by a woman whose nose is somewhat flat or of the Roman variety, for it would not give sufficient distinction to the first type and would emphasize the other too strongly.

**12. Color Influence in Millinery.**—When a hat of the correct line has been decided on, attention should be given to the color and the texture of the material used in its development. Its color should enhance the color of the hair, the eyes, and the complexion



and should either harmonize or contrast with the costume with which it is to be worn. Its texture should be right, first for the complexion and then for the hair, and both the color and the texture should accord as nearly as possible with the type and the temperament of the wearer, for in this way will it express true individuality. So an intelligent study of color and its relation to her own particular type should be made by every woman in order that she may eliminate from her costume contradictory and unbecoming colors. Many a smart shape and otherwise becoming hat is entirely ruined through an unfriendly color scheme.

**13.** As every one knows, the complexion of each person has a keynote tint that helps in the choice of harmonizing colors, especially for the facing of a hat. Since the hat serves as a background for the face, very great care should be taken to have the facing provide a setting that will improve one's natural coloring to the greatest extent. To avoid harsh and trying colors should be the principal aim.

Each season introduces new colors and brings to leading place certain tones of the staple colors. Many of these are very beautiful and may be worn if they prove entirely becoming, but those that do not blend with nor enhance the complexion should be strictly avoided. For instance, take the case of mustard color, which has a season of popularity every now and then. It should not be worn by a woman with an olive complexion for it increases the sallowness of her skin and at the same time makes her look older. It is usually becoming to a clear-skinned blonde or brunette that has a good color.

**14.** The violet-purple color family, in almost all cases, is becoming to blondes and brunettes and to old and young alike. It includes a great variety of tones, such as lavender, violet, mauve, dahlia, and heliotrope, and consequently provides something for each type. Very soft dark violet produces little change in the complexion, a fact that accounts for its being becoming to so many types.

Then, there are a dozen different tones of brown to match the many different kinds of brown hair and eyes, also the lighter hair of blondes. The staples, navy blue and dark blue, are always equally suitable for blondes and brunettes and carry smartness for street wear.



Because the average complexion is of an orange tint explains why brown and blue are almost constantly used in wearing apparel. Brown carries out a monochromatic scale, while blue is complementary and brings out the color of the skin by contrast.

Grays, too, are in rare loveliness. The silver gray or platinum tone should be the choice of the woman whose hair is graying, especially if she has dark eyes and eyebrows.

Red is not good for a rather pale complexion, but is excellent for an olive skin and very dark brown or black hair. A yellow facing produces a violet shadow and is therefore excellent for rosy cheeks. Orange, especially if it is not too reddish, is favorable for a yellowish complexion, but it is detrimental to red cheeks.

**15.** When the hair is considered in the selection of a hat, it will be found that white is becoming to all kinds of hair. Green in the light and medium tones is good for blondes, while yellow and orange should usually be avoided. For the red-haired woman, soft tones of green and dull yellow may be worn when they are combined with cream that comes next to the hair, but the best selection for red hair is black or dark, reddish brown.

**16. New Features in Millinery.**—As every one who has had any experience with millinery knows, fashions in hats change almost overnight. It is therefore advisable always to be on the alert for the new touches and features that are constantly being shown in shop windows, fashion books, magazines, and newspapers, as well as in advertisements pertaining to women's wear. Many of the new hats in a particular season are in reality only the old foundations created by the designer into new models by merely bending or twisting them a trifle in order to produce for milady something that is in accord with the trend of time and events. Still, these slight changes often give just the touch needed to bring about the smart effect so much desired.

**17. Source of Millinery Fashions.**—Because of the shape of the head, the height and size of the figure, and the purpose of hats, hat styles revolve in the same way as dress styles, returning at regular intervals usually with some expected element of novelty. In fact, the old hat makes the fashion for the new, many of the ideas that are worked out so cleverly and successfully in up-to-date millinery being handed down to us from preceding generations.



We become familiar with these ideas through various agencies, but particularly through histories and the paintings found in art galleries and museums. For instance, in order to determine just what colors to select for the little flowers that are combined to form the small French bouquets so much used in millinery, a study of colors is made from the flowers grouped by artists in their pictures and paintings.

**18.** It is a well-known fact that the story of dress is the recital of the past events of a country and the doings of its leading men and women. Their customs and tastes have a marked influence on the designer, who depicts them with accuracy and then adds a touch of originality that has an appeal when a revival of the styles in hats worn in previous ages comes.

The best idea of such hats can be had from paintings that show them in the time when they were worn. Thus, for the bicorne that is so popular at different times, we go to the galleries for pictures of this hat as worn by Napoleon, and for the Gainsborough hat, with its dash and beauty, we look to the paintings or copies of the paintings of the celebrated English portrait painter, Thomas Gainsborough, who lived in the 18th century. Then, again, for the turban, we examine the pictures of Oriental people whose head covering consists of a sash, scarf, or shawl artistically twisted around a cap.

So, while it will be seen that the inspiration for some of our fashions comes in such a round-about manner that their real source remains obscure, others are so true to form that their origin can be determined without difficulty. But, in any event, no opportunity to study styles from authentic sources should be overlooked if millinery of a superior quality is desired.

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#### OTHER ACCESSORIES

**19.** Of the little accompaniments of dress—the purse, the neck chain, the umbrella or parasol, shoes, and gloves—there is much to be said.

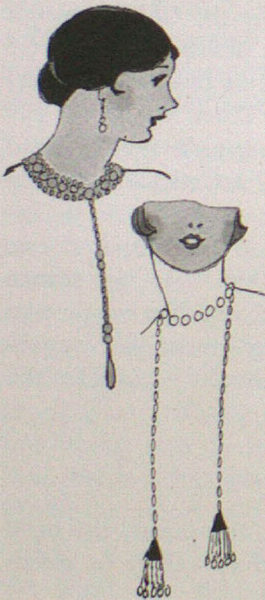
A beautiful dress can be spoiled completely by accessories. Wear an afternoon dress of chiffon and lace with a felt, sports hat and tailored shoes, carry a service umbrella of drab black and the house-money pocketbook, and the dress will appear almost as tawdry as the wearer.



Matching costumes to accessories or accessories to costumes should be a law enforced—'tis, of course, a definite law in appropriate and artistic dress—but every day we see it abused and broken many times.

Better to work for one costume complete from hat to shoes, than three mixed ones that do not agree in quality, design, or suitability.

**20. Selecting and Carrying Purses and Bags.**—A purse may be ever so lovely, but if it flops and swings or dangles the full arm length at the side, it cannot possess or express style or attractiveness, but rather suggests indifference and a lackadaisical attitude. Carry your purse as though it contains something of value, as though you are proud of it, and it has a decorative as well as utilitarian function. Have it a size to be in harmony with your size, and of a color and texture appropriate for your dress, suit, or wrap.



Of bags there is much to say, yet few conclusions are to be drawn, because they are of every shape, size, and color, of metal, beads, silk, lace, cloth, and leather—in fact, of almost everything that will allow of a carrying string or handle. But beware! Don't buy an elaborate beaded bag unless you can have at least two others, a service bag or purse for shopping and another for semi-service and dress-up that can fill in when the beaded or mesh bag is too ornate or showy. Beaded bags and severe tailored coats or suits are not considered to be in harmony.

## **21. Choosing and Wearing Jewelry.**

Much could be written about jewelry, but sentiment plays so large a part in its possession, and it is so individual in character, that no definite rules can be made. If one owns and wears jewelry in any quantity, then one's clothing should be plain and devoid of trimming either in fabric design or in applied ornamentation, or possibly the dress should be designed as a background for the jewelry. Never wear jewelry if it appears as for "show," if it breaks desired lines, or if it quarrels in color or design with the dress.



A necklace may be ever so beautiful, of just the right color, length, and quality to set off a very chic frock, but if it is toyed with, pulled across the lips, or swung constantly, it fails in its essentials to give length, to provide a becoming neckline, to relieve plainness, and to serve as ornamentation. Remember that pearls are about the only necklace that can be worn with all frocks and sometimes it is better that they be left at home. Necklaces should be worn not to decorate, but to achieve an effect of line, color, or ornamentation. Tiny or very slight persons should wear necklaces that are dainty. Large beads or pearls are usually very unbecoming to a petite person.

## 22. Furs and Their Use.

Furs have a twofold purpose—decorative and warmth-giving—so they should never be worn for warmth alone. Their color, texture, size, and shaping should always be selected with full consideration for becomingness. Light, long-haired furs are not suitable for stout people and straggly furs must be very smart and worn only by very trim people to evidence a pleasing effect. Novelty furs for the young and elegant, substantial furs for the mature is a safe rule in most cases.



**23. Shoes and Stockings.**—Do not wear satin slippers with tailored dresses. Heavy tailored oxfords call for lisle or wool stockings. Do not wear stockings of a color that quarrels with that of your dress or wrap or that forms an unpleasant contrast, especially if you are much oversize. Do not wear black shoes and brown stockings or brown shoes and black stockings unless Fashion so decrees.



If you have a suit and can have but one pair of shoes for substantial service, then get a cloth dress rather than a silk one. Embroider or ornament the dress or trim it with silk, but work to have it suitable for the kind of shoes you must wear with it.

**24. Gloves and Handkerchiefs.**—Wear gloves that are fresh and attractive enough to add completeness to the costume, rather than to appear as for service only. If your hands are large, avoid gloves of light color. Silk gloves, well fitted, make the hands appear smaller than do almost any other kind.

Fashion controls handkerchiefs almost entirely, but they should always be fresh and dainty in appearance—white handkerchiefs of pure linen or lace for formal wear, colored or novelty handkerchiefs for sports wear.

**25. Umbrellas and Parasols.**—A mannish type of umbrella is permissible with a tweed suit or raincoat, but for dress wear a lady's umbrella of a color that harmonizes both in fabric and in handle with the costume with which it is used, is desirable. Parasols come under the rulings of Fashion's dictation almost entirely, but should always be carried with due regard for good taste as well as effect.



## CHAPTER IX

### THE DRESSMAKER AND TAILOR SHOP

#### WOMAN'S OPPORTUNITY

1. Perhaps no person is so well-equipped to earn a livelihood or advance in her chosen work as the woman who is proficient in dressmaking and tailoring. Both of these professions, as they may well be called, offer opportunities, the importance of which cannot be comprehended until a person has actually entered them. Just how to start in business, even in a modest way, and then carry it on successfully, is generally a perplexing matter for any one; and especially is this the case with those women who are not thoroughly familiar with business methods.

2. The field for a woman possessing a knowledge of sewing and garment construction is practically unlimited. Whether to engage in business on a small scale or on a large one, whether to conduct a dressmaking and tailoring establishment or simply a dressmaker shop or a tailor shop, or whether to specialize in sewing in some other way, as, for instance, sewing by the day, acting as a visiting consultant, engaging in community sewing, or conducting sewing classes, are factors that must be decided by the woman herself; each particular branch depends on a person's taste, skill, ambition, capital, and possible clientele. Of course, as is true of any business, there must always be considered the





competition brought about by others engaged in the same pursuits; yet there is this thought to help inspire: the woman who conducts her business honorably and efficiently and produces what people want will always meet with success, whether her business be conducted on a small or on a large scale.

**3.** It is the purpose of this chapter to help point the way to a business career—to give facts that will make clear the manner in which a woman should proceed to get the best out of her sewing knowledge so far as business is concerned. The greater part of the discussion deals with the dressmaker shop, and includes the various factors that enter into every-day business procedure, as well as many points that have been learned from actual experience to be of great value to the dressmaker. Then comes information relative to the tailor shop and the various other methods of specializing in sewing. All this should assist the dressmaker or the tailor greatly and smooth the way for excellent results if to it she is willing to add persistent, conscientious endeavor.

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## THE DRESSMAKER SHOP

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### SELECTING A LOCATION

**4.** As has been pointed out, a woman possessing a knowledge of sewing and garment construction may follow any one of several ways in putting that knowledge into practical use; and it is always well for her to be governed in what she decides to do by her preference for the kinds of work that will be required of her, as well as by her ability to do them, for she will make the greatest success of the work that she likes best and that she can do best. Likewise, it will be well for her to remember that if the field for work along the lines she prefers is not large enough, she should arrange to include other things in order to keep herself and, if possible, her helpers busy.

**5. The Home Shop.**—If a woman wishes to establish a dress-making business, it is often advisable for her to carry on her work in her home. In fact, a dressmaker frequently finds it very satisfactory to sew at home, doing only order work with mate-



rials furnished by her customers. This method of going into business is especially practicable for a woman who feels that she is a qualified dressmaker but is without experience and sufficient capital to open a regular dressmaker shop. By starting in a small way and making the best of the opportunities that are presented from time to time, many dressmakers forge ahead and soon become owners of shops of which they may well be proud.

#### 6. The Dressmaker Shop.—

If it is definitely decided to conduct a dressmaker shop, by which is meant an establishment designed especially for dressmaking as distinguished from sewing in the home, the location is undoubtedly the first feature to which most thought must be given. Generally, the location of a dressmaking establishment depends on the amount of capital available for investment in the business. While it is desirable always to locate in a neighborhood frequented by women or convenient to their homes, business, clubs, or other centers where they are likely to congregate, no dressmaker should attempt to establish a business in a locality where rents and other expenses are high, if the capital at her command is very limited. If both capital and experience are very limited, the home shop is perhaps the wiser choice, even though the location may be far removed from the line of travel of the buying crowds, for it has been proved conclusively that women will travel any reasonable distance, and even put up with inconveniences, if the dressmaker who serves them is able to design and make attractive and appropriate garments.

**7. The Down-Town Location.**—In case both capital and experience are ample, the best choice of location for a dressmaker shop is in the down-town, or business, district of a town or a city. The extensiveness of such an establishment is governed by the size and the wealth of the population and the opportunities for





trade. Therefore, before deciding definitely on such a location, as well as on the establishment itself, the dressmaker must consider carefully the type of clientele she is likely to have. This, too, must be judged by the size of the town or the city where the business is to be conducted and the price that the women generally pay for their clothes. She should also figure out carefully how many garments she will have to make to realize a certain profit. The number must be sufficient at least to enable her to bear the expense of rent, light, heat, insurance, telephone, and other items generally included in what is called overhead expense and to allow her the salary required for her needs. She should be absolutely honest with herself in this respect and always remember that to do efficient work she must not be distressed with a greater expense than her shop can carry comfortably.

Besides these items, the dressmaker desirous of opening an attractive shop in a down-town district must consider whether in such a shop she could ask more for her work, whether she could get more work to do, and whether it would be more convenient for her customers to come for fittings and for her to get the supplies that she may need. If she firmly believes that the volume of increased business would justify her taking the down-town shop, then by all means she should do so. If not, she should content herself to work at home until such time as she can build up a business that will demand a larger establishment or a down-town shop.

**8. Locating on Upper Floors in Buildings.**—It does not necessarily follow that a dressmaker with small capital and slight experience cannot locate in a place other than her home. Very often desirable quarters in an office building or on one of the upper floors of a store building are to be had at a price that will be suitable. If such a plan is followed, however, great care must be taken to select a location in which the rooms will be near places that cater to women's needs, such as millinery shops, beauty parlors, musical and art studios, and similar establishments.

**9. Locating in Department Stores.**—There is still another plan that the dressmaker may try out in her search of a location. Sometimes the managers of large department stores are glad to provide space for a good dressmaker because of the cooperation she can give them in their piece-goods and trimming department.



Others rent space to dressmakers; and in some instances they will furnish not only the space, but the light, telephone, heat, and delivery service, on a small percentage basis. This basis, of course, varies in different parts of the country, as some stores offer greater inducements than others. Sometimes stores will lease space on an outright rental basis, a plan that presents many advantages.

**10. Important Features About Buildings.**—In selecting a place for a dressmaker shop in a business district, the dressmaker should, besides following the suggestions that have been given, look into the merits of the building itself. If the shop is located on the ground floor, the appearance of the front should be attractive, and the show windows so arranged as to permit a good display of model gowns, materials, and so on. It is important also to choose a place that at least has heat furnished, and in this way obviate the necessity of employing a janitor or of being compelled to do work that does not go conveniently with the making of garments.

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#### CHOOSING A NAME

**11.** Every woman who contemplates opening a dressmaker shop should select a name for the establishment, and in order that it may have good advertising and commercial value, the name should be easy to pronounce and to remember. If a name other than her own is adopted, it should be a name that is not used by any other store or establishment in the same town or city.

There are a number of good reasons, from an advertising point of view, why a dressmaking shop or department should have a name other than one's own, and probably the best and most important one is that there is always the likelihood that women will change their names. A shop properly named, however, can have not only changes of ownership but changes in the name of the proprietor without affecting the advertising system and causing a period of depression and readjustment.

Frequently shops carry the first name of the individual, as the famous candy shop "Mary Elizabeth," but they may be called by any name that is applicable and convenient and that has advertising value, as, for instance, Lady Duff Gordon's shop, "Lucille." Then there are many others, such as the "Up-to-Now Shop,"



"The Serv-U Shop," "The Individual Shop," "The Please You Shop," any of which may be used satisfactorily for shops that are nicely appointed and kept in the "pink of perfection."

#### ROOMS AND THEIR EQUIPMENT

**12.** To be truly convenient and satisfactory, a dressmaker shop should, if possible, consist of three rooms—a reception room, a fitting room, and a workroom. These rooms should be well-lighted naturally and artificially, should be well-ventilated, and should have adequate means of heating for cold weather. Nothing is more annoying to customers than to have to sit in a room that is too hot or too cold, and nothing is more unfortunate for workers



than to have to work in an uncomfortably cool room, especially since a skilful use of the needle and hands is necessary.

**13. Reception Room.**—The reception room may be small, but it should be near the entrance to the shop or the elevator, so that it can be reached easily. It should be furnished with a medium-sized table, one or two chairs, a rug or carpet, curtains, a small desk with telephone, possibly a show case for the display of models, and a rack or stand for magazines. It is a good plan, also, to place the name of the shop on the door of the reception room, so that customers will experience no difficulty in locating the shop.

The very plainest quarters may be made attractive, in fact charming, by a harmonious use of color in paint and cretonne. An artistic type of person necessarily must express herself in her surroundings, so it behooves a dressmaker to make her shop as attractive as her ingenuity, time, and purse will allow. It also speaks well for her ability to handle color and material if she is able to



furnish her reception room so that it puts her customers in an amiable frame of mind.

The extent to which a dressmaker goes in making her reception room appealing, depends, of course, on her capital and the type of patrons for whom she is sewing. Exclusive establishments enter into the matter of furnishings to the extent of employing in their reception room not only the bare necessities but such extras as ferneries, bird cages, aquariums, floor and desk lamps. Often the furniture is wicker because wicker can be painted and upholstered to carry out a particular color scheme. A lavish outlay on appointments, however, would hardly be practical for the small shop, a modest assortment of popular-priced wicker being more appropriate.

**14. Fitting Room.**—The fitting room of the dressmaker shop should connect with both the reception room and the workroom. In this room should be two mirrors 6 feet long and  $2\frac{1}{2}$  to 3 feet wide, arranged in such a way that every part of the garment may be seen during the fitting; also, it should be furnished with a small stand for pins and for the gloves and purse of the customer, a costumer, or clothes tree, for coats and hats, a settee, a chair or two, and a small stool. The floor covering should be, of course, unbleached muslin, so that it can be removed and sent to the laundry when necessary. Such a covering will keep clean not only the floor but the garments that are being made, and will make it possible to turn hems with greater ease than if the covering on the floor were dark.

**15. Workroom.**—The workroom, which demands more attention than either of the others, should be a good-sized room that connects at least with the fitting room. It should be equipped with a cutting table that is 4 feet wide and 9 feet long and is fitted with drawers 14 to 16 inches deep, to hold patterns, materials, trimmings, scraps, etc. For each helper there should be provided a comfortable chair, and, as a rule, there should be a sewing machine for every two persons employed. This room should also contain one or more dress forms and a large wardrobe, or closet.

There should be good smooth irons of at least three sizes, the small, the medium, and the very heavy, the small iron to be as



long as a ruffle iron, for the pressing of lace, plaits, and dainty ruffles; also, a small granite pan for each iron and a small brush for each pan. There should be three ironing boards—a large one for skirts and large garments, a medium-sized one, and a sleeve board. These boards should be well padded, and the covers should be arranged so that they can be changed often, for a garment can be easily spoiled by being ironed on a soiled ironing-board cover.

Several sizes of the best quality of shears and scissors are an absolute necessity in a well-equipped workroom, as are also thimbles, tape measures, 5-foot rules, emery bags, drafting paper, all sizes of needles, and pins of a good quality. The pins should be those which are made especially for dressmakers' use and which may be bought in pound or half-pound boxes. Such pins have sharp points and are equally as good as those which come in 10-cent papers, but can be had at a more reasonable price when bought by the box. For holding pins, there should be provided large pincushions stuffed with fine coffee grounds that have been thoroughly dried. Such cushions are very solid, they do not rust the pins, and it is easy to remove the pins from them. Pin cushions stuffed with hair are light in weight and will be found a convenience.

**16.** So that the hands may be washed frequently to avoid any danger of soiling a garment, a wash basin and towels and soap should be placed conveniently, and for the same reason a cake of magnesia or a box of French chalk should be provided.

A chest of drawers also is a great convenience in the workroom, provided they are kept neat and tidy and each drawer is labeled so that the contents can be known without searching through them. A good plan is to procure a number of large envelopes in which scraps of material may be kept and labeled; then, too, patterns that are not in constant use and various other things that to be preserved must be put away neatly and carefully can be kept in such drawers.

In the workroom should be also a desk for making up accounts and estimates. It should contain an order book, a customer's record book, a day book for a record of employes' attendance, a calendar, an appointment book, billheads, letterheads, and business cards.



To take care of waste paper and waste material, there should be waste baskets; also, it is well to have on hand large sacks into which the waste may be packed, so that it may be sold to firms that can work it over or given to people who can use it. Very often this item of waste can be turned into a source of revenue.

**17.** If the work warrants and the shop is wired for electricity, the workroom should be provided with at least one motor sewing machine, for this will save hours of labor and will be conducive to better workmanship. Such machines may be purchased at a very reasonable figure and may be operated at a slight cost. Then, too, the degree of speed is very easily regulated, so that it can be adjusted to suit the operator or the material that is being stitched. It will possibly be well to consider one or more portable motor sewing machines, too, especially if space is at a premium.

Hemstitching machines also are a convenience in a dressmaker shop, as they save considerable time. Satisfactory hemstitching machines, however, are expensive, costing from \$140 to \$300. Therefore, unless the work justifies such an expenditure, it is better to send the hemstitching work out to be done. On the other hand, if much work is to be done, the machine will pay for itself, especially if hemstitching can be solicited from other shops or from persons who do their own sewing.

The pinking machine, too, is a valuable asset to the sewing room, as it saves time in seam finishing.

**18.** Detailed information cannot be given for the placing of the furniture and other things that go to make up the equipment of the workroom because of the various sizes of rooms, the number of helpers, and the individual requirements. However, pains must be taken to arrange them in such a way that everything will be convenient for turning out work systematically and without any unnecessary loss of time or motion.

The comfort of each worker must be taken into consideration, too, her sewing machine, her work table, and her chair being placed just as conveniently as possible. It is always advisable to provide a footstool for each girl in the workroom, as this will help her to ward off fatigue and to get her lap in the correct position for holding her work. Small boxes covered with cretonne or denim make very good footstools. If sewing machines are used



constantly, a little pad of cloth should be arranged for the pedal so that the noise caused by it will not be noticeable nor tiresome.

**19.** Care must be exercised in selecting a floor covering that will keep the workroom clean. If the floor is covered with carpet, then heavy, unbleached, double-width sheeting should be purchased and used to cover the carpet, so that the lint and scraps may be swept up easily. A workroom floor covered with linoleum is very practical, especially when the linoleum is an imitation of wood or of a color that is in accord with the furnishings of the room. Linoleum is easily kept clean, and less noise is made in walking on it than on a bare floor.

**20.** Two medium-sized folding screens covered with soft green or gray poplin or denim are excellent for the workroom, and they will be a convenience in the fitting room also, especially if it is between the reception room and the workroom, as is frequently the case. Sometimes suitable ones can be purchased, but if the kind desired cannot be obtained, a good plan would be to examine some plain, simple screens in the shops and have them duplicated by a carpenter. These may then be covered to harmonize with the room in which they are to be used.

**21.** The wall decoration of a workroom should be as simple as possible, preferably one of soft buff or cream, as this color is very cheerful, tends to give the effect of sunlight, and is restful to the eye. It is well to remember that the eyes should be carefully protected where close work is to be done.

In the various rooms of the shop, but particularly in the workroom, attractive, beautiful pictures should adorn the walls. They may be the most inexpensive prints costing but 10 to 50 cents each, but they should be copies of masterpieces, pictures that suggest magnificent lines and curves, completeness, and, in fact, a master hand. If beautiful pictures meet the eyes when they are lifted unconsciously for rest, the worker will be inspired and encouraged, and will go back to the work in hand with renewed energy, which undoubtedly produces better workmanship. In many dressmaking shops, charts supplied by fashion companies are used to decorate the walls. Such charts, provided they are changed frequently, help to keep the workers, as well as the customers, in touch with things fashionable.



Soft, white cheesecloth of good quality makes excellent curtains for a workroom, as they give a soft, even light that is not only good but quite necessary. Such curtains are easily laundered and they suggest simplicity, which is one of the chief requisites of the successful workroom.

#### FINDINGS

**22.** In a well-conducted dressmaker shop, a supply of *findings*, by which are meant the accessories required for dresses, is a necessity. At least, it is important for the dressmaker to have on hand a supply that is adequate to take care of her needs; and usually it is good business to keep enough on hand to sell to customers. The following list includes the findings that are needed in a dressmaker shop:

Beads for embroidery work	Coat weights	Hooks and eyes
Bias binding	Collar boning	Percaline
Buttonhole twist	Cotton thread	Seam binding
Button molds, Buttons	Crinoline	Sheet wadding
Cable cords	Embroidery floss	Silk thread
Cambric	Dress shields	Skirt belting
China silk and net for waist linings; white, flesh, and black	Featherbone	Snap fasteners
	Fitted girdle forms	Stay tape for coats
	Hook-and-eye tape	Tailor's buttonhole gimp

**23. Economy in Purchasing.**—By watching the sales at notion counters, a dressmaker can very often procure at wholesale prices the small supplies she needs for her workroom; and if she desires to keep a supply on hand for sale to her customers she can usually buy them direct from wholesalers or dressmaker jobbers.

The findings that belong to the shop and are not to be sold to customers should be kept separate from those which are offered for sale, and helpers in the shop should be cautioned to be as careful as possible with them, so that no waste will result. When findings from the shop are to be used on customer's garments, that is, if the customer does not supply her own, a record should be made of the amount used so that the proper charge can be made.

**24. Economy in Use.**—If a dressmaker would make a success of her business, she ought to remember that the seemingly little



things count as well as the big things. For this reason, she should insist that the greatest care be exercised and the strictest economy be practiced in the workroom, and that the greatest precaution be taken to figure in every article that enters into the construction of a garment. The idea that the dressmaker should make a dress and then furnish gratis the beltings, fasteners, seam bindings, thread, etc., is erroneous. All these findings should be carefully itemized and added to the customer's bill, so that there will be every chance of making a profit consistent with the service rendered.

**25. Securing Up-to-Date Findings.**—To keep abreast with the times, a dressmaker will do well to give special attention to new findings that are introduced occasionally to conform to style changes. Information about such articles or materials can be obtained from the manufacturer, the wholesale distributor of dress findings, and the advertisements in home and trade publications. For instance, leaded tapes to weight down dresses and skirts when the straight silhouette is in vogue, boned crinoline and boned cording to make skirts stand out when flaring skirts are in fashion, hook-and-eye tape, girdle forms, covered collar bones, and spiral wires are a few of the many things that will aid in getting quick and satisfactory results.

Some of the accessories shown in the shops are not of so good quality as those which can be made at home, but good ideas may be obtained from them. On the other hand, some are so ingenious in form and material that they are less expensive when purchased ready made, and they will save time in the development of garments.

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#### STATIONERY AND OTHER PRINTED MATTER

**26.** As is true of any other business, the dressmaker shop should be supplied with suitable stationery, which includes letter-heads and envelopes for correspondence, billheads and statements for properly billing and receipting accounts of customers, and suitable cards to be used to advertise the business. Boxes in which to pack garments for delivery are also helpful, and as a general rule it is considered advisable to have the name and the address of the shop printed on them. Stationery may be printed, lithographed, engraved, or embossed, and the price that the dressmaker wishes to pay will generally determine which she should use.



Printing is the least expensive of the processes mentioned, and is usually satisfactory.

**27. Letterheads.**—The letterheads to be used by a dressmaker shop must receive careful attention, because a business is frequently judged by its stationery. As a rule, paper for business letterheads is  $8\frac{1}{2}$  inches wide and 11 inches long, although for use by women, to give it the “feminine” appearance, this size is sometimes folded so as to form a double sheet  $5\frac{1}{2}$  inches wide and  $8\frac{1}{2}$  inches long. Also, according to the trend of fashion in stationery, sheets of other dimensions are chosen in order to secure novel and distinctive effects.

White bond paper printed in black is generally considered to be the best to use for letterheads, yet very striking effects can often be secured by selecting some delicate tint for the paper and a contrasting color for the ink used in printing.

**28.** Good-appearing letterheads will depend on the wording that is used. In no case must an attempt be made to put too much in a heading; and, on the other hand, care must be taken to have enough. Modesty in a letter heading is more becoming than extravagant display, and it is really a means of creating distinctiveness. Although the printer can usually be depended on to produce a good style, sometimes it is advisable to have an engraving made by an artist competent to produce just the design that is required.

The number of letterheads to purchase will depend on the demand for them. For ordinary use, 500 or 1,000 will be ample for a start; but if the dressmaker contemplates the issuing of mimeographed letters, or letters in imitation of typewriting, to further her business, she should estimate her needs and order accordingly.

**29. Envelopes.**—As a general rule, the envelopes should match the letterheads, both as to paper and as to style of printing. For letterheads of regular size, a No. 6,  $6\frac{1}{4}$ , or  $6\frac{1}{2}$  envelope is generally used, the larger size being desirable if enclosures are to be made with the letters.

The letter paper that is used for such envelopes should be folded as follows: In all, three folds are made. To form the first one, bring up the lower edge so that it meets or nearly meets the top edge and crease through the center; then, with the folded



edge to your left, bring the lower edge up and make the second fold at about one-third of the length of the folded sheet from the lower edge; finally, turn the top of the sheet down to the second fold and crease it so as to form the third fold.

For the small, double letterheads referred to, a baronial envelope, which is  $5\frac{5}{8}$  inches wide and  $4\frac{3}{8}$  inches deep, is used. The letterheads for such envelopes are folded by simply bringing the bottom to the top and then forming a crease through the center.

Large envelopes for special purposes are to be had, also other sizes to match unusual styles of paper.

**30.** For the safe return of a letter, in case it does not reach its proper destination, the government requires that a return card, or address, be printed on the envelope. Whether to print this in the upper left-hand corner of the front of the envelope or on the back flap has been a matter of personal taste, but now the postal authorities specify that the printing should not be on the back.

Many persons in business make use of the stamped envelopes that are prepared by the government. Such envelopes may be purchased through any postmaster and can be had in all the standard sizes. Printed and stamped envelopes can be procured at any post office in lots of 500 and multiples of 500 for just a little more than the actual cost of the postage stamps.

**31. Billheads and Statements.**—The billheads to be used by the dressmaker in billing a garment to a customer may as a rule be of a size that will fit a No. 6 envelope when the bill is folded once across the center. The heading on a billhead should contain a date line, a line or two for the person's name and address, and the name of the dressmaker shop or the person in business. In front of this name should appear the word "To," and after it the abbreviation "Dr.," which stands for debtor; as, for example, "To The Modiste Shop, Dr." Following this may be wording appropriate for the business, and, if desired, the terms. Below the heading should be a ruled space in which to write the items to be billed.

**32.** If charge accounts are to be employed in a dressmaker shop, it will be necessary also to provide statements to be sent out each month to customers that neglect to pay their bills promptly.

Statements are practically the same as billheads in appearance, but across the top should appear the word "Statement." The



TELEPHONE 2996

*Mary Arden*

MODISTE AND  
LADIES' TAILOR

ROOM 224  
COMMONWEALTH BLDG.

CHICAGO, ILL.

TELEPHONE GRAMERCY 4827

DRESSMAKING

AT

*"The Please You Shop"*

THE MISSES ARMSTRONG  
DESIGNERS

ROOMS 202 TO 206  
THE WALDHEIM BLDG.

10TH AND WALNUT STREETS

*The Up-to-Now Shop*

WE DESIGN, CUT, AND FIT DRESSES  
YOU CAN BE YOUR OWN SEAMSTRESS  
SERVICES UNIQUE AND CONVENIENT  
STOP IN OR TELEPHONE AND LET US  
TELL YOU ABOUT IT

2104 CHESTNUT ST

TELEPHONE 4697



CONVENIENT TO YOU—108 JEFFERSON AVE.

THE ELEANOR ROBERTS

*“Transformatory Shop”*

A TELEPHONE CALL TO 2118  
BRINGS US TO YOUR HOME  
TO ADVISE YOU ABOUT YOUR  
OLD AND NEW CLOTHES

OUR SHOP WILL SAVE YOU MONEY

HOME SEWING DEPARTMENT  
LINGERIE AND CHILDREN'S GARMENTS

*Dainty Blouses a Feature With Us at*

*The Serv-U Shop*

SECOND FLOOR, MARSON BLDG.  
608 LINDEN ST.

TELEPHONE 1372

SKILLED HANDS PRODUCE PLEASING WORK

*Miss Janet Ellison*

WILL SEW FOR  
YOU IN  
YOUR HOME

TELEPHONE 2763

WRITE 760 PINE ST



statement simply serves to call the attention of the customer to the fact that she has not paid the bill previously submitted, and such a reminder aids materially in bringing about the payment of accounts.

**33. Business Cards.**—Cards stating the nature of the business and giving the name of the shop, the complete address, and the telephone number will prove helpful in promoting the business of a dressmaker shop. Such cards may be distributed in many ways. For example, they may be enclosed in notes to friends or mailed to persons for whom the dressmaker would like to work and who she feels would make good patrons for her. Another plan, and an excellent one, would be to supply salespeople in piece goods, trimmings, and notions with a number of the cards, so that they may know of a dressmaker shop and may have some definite information about it to pass out to persons who inquire for the services of a dressmaker or to whom they wish to recommend the work of the shop.

**34.** Business cards vary in size, but, as a rule, those for dressmaker shops may be about  $3\frac{1}{4}$  inches by  $2\frac{1}{4}$  inches. Usually, a good grade of bristol board is satisfactory for such cards. What the cards should contain and how the matter should be arranged on them will depend on the nature of the business. In Figs. 1 and 2 are shown examples of cards that could be used for several kinds of shops, and for the person contemplating the establishment of a business it will be well to note all the information given on these cards and the way in which the matter is arranged.

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#### FASHION PUBLICATIONS

**35. Value of Magazines.**—Good fashion literature is an absolute necessity in any well-regulated, up-to-date dressmaker shop, and the expense of magazine subscriptions should never be considered in estimating their value. If better ideas can be secured from publications of the higher grade, the dressmaker should not hesitate to pay the price, for these publications take her a step higher in her work and make it possible for her to charge more for her product. Of course, the chief purpose of magazines is to give information as to the trend of fashions and the work of the great designers and creators of styles. In truth, they become



silent partners, bringing messages from the outside world and showing what the manufacturer is giving to the world in the way of product. Time given to the study of fashion publications should never be begrudged, for even glancing through a first-rate fashion book will refresh the mind and give inspiration.

**36. Selection of Magazines.**—In making a selection of magazines, the dressmaker should endeavor to choose publications that will suit her clientele. To accomplish this, it will be necessary for her to select several different types of publications; then she will have a variety of fashion suggestions to work from and to submit to her customers.

Among those she selects, she will do well to have two or three domestic magazines; that is, magazines of a type that have a pattern service and are not expensive in price. Then, if possible, she should secure one or two of the publications that are devoted particularly to new styles and fashions, but that are not extreme in either regard, and one that has good color plates, which will serve as a guide in combining fashionable colors. She should subscribe for one publication that gives an idea of the advanced and extreme styles, so that she can follow the trend of fashion and keep informed on what is likely to come in the way of fashion changes. Such a publication will cost considerably more than any of the others, because it is generally published in France; nevertheless, every dressmaking shop should be supplied with at least one.

**37. Economy in Subscriptions.**—Considerable money can be saved on magazine subscriptions if a little thought is given to this matter. Magazines subscribed for at one time for 2 or 3 years can usually be gotten cheaper than if taken for only a year. Then, too, if several magazines are subscribed for or if the subscriptions are secured through a club, one free subscription is generally given with two or three others. If attention is given to the matter of renewal before the subscription expires, it is possible to save enough over the news-stand purchases to pay a goodly portion on an additional subscription. It is advisable, therefore, to keep some kind of record of the expiration of subscriptions. A good plan is to have a large calendar in the workroom and to mark on it the expiration date of each magazine, so that the time of renewal will be definitely known.



## INFORMATION ON BUSINESS MATTERS

**38. Establishing Credit.**—One of the first things that a dressmaker should do on entering business is to establish credit with the merchants of her town or city. Even though she begins in only a very modest way, she should make business acquaintances and inform them about the work she is doing. Progressive merchants will be glad to know a dressmaker and to cooperate with her in every way, for they realize that they make a profit on the things she buys, such as piece goods, trimmings, and findings of all kinds, and that it is to their advantage to aid her in building up a business. The general custom is to allow a dressmaker 10-per-cent. discount, and this consideration should be returned by the prompt payment of her bills. In fact, she should be very careful never to jeopardize her credit. Many concerns dislike dressmakers' accounts because they give the 10-per-cent. discount and then must wait an unreasonable length of time for their money. Such action on the part of the dressmaker is not only unwise, but unfair to the merchant.

**39. Cash Purchases.**—Another advantage that a dressmaker derives from acquainting merchants with her work is that when they know what its nature is they will almost invariably give her rare bargains in materials, trimmings, and findings that they feel she can handle skilfully. They should be rewarded by cash return or by very prompt payment, provided the dressmaker maintains a charge account. By many merchants, a 30-day account is usually considered as good as cash.

A dressmaker who wishes to retain her credit and to be favored with prices better than are given to people out of the trade, should never permit her account to go past the date agreed on for payment, which may be the first, the tenth, or any other date of the month, as the merchant decides.

**40. Opening and Maintaining a Bank Account.**—The dressmaker who is starting in business for herself should immediately open a bank account at some convenient bank, as maintaining an account at a bank enables the payment of bills by check, which is the most convenient and businesslike way. Also, it gives to the dressmaker valuable standing in the business world.



41. When opening an account at a bank, each depositor is required to sign a **signature book**, or **signature card**. This book or card is used by the bank to keep a record of the address and signature of each depositor. In signing, the depositor writes her full name as she habitually writes it, and her address. The style of signature should never be changed, and all business papers should be signed exactly as the signature is written in the book or on the card.

42. When an account with a bank is opened, the depositor receives a **pass book**, which is the evidence of her deposit. The name of the depositor and the number of her account are written on the cover and also on the inside. Sometimes this book contains the rules of the bank, often the entire set of by-laws and other information, such as the names of the bank officers. The pass book should always be taken to the bank when a deposit is made, so that the amount deposited in the bank may be entered. Each time a deposit is made, there should be presented with the pass book and the money and checks to be deposited a **deposit slip**. This slip is furnished by the banks so that each depositor may fill out and give to the bank an itemized statement of the deposit.

Nearly all banks make it a practice to balance business accounts once a month. Some of them require that the pass book be left in their care until the balance is made, and others furnish the customer with statements showing the condition of the account. When statements are furnished, the depositor does not have to leave her pass book with the bank. In any event, it is well to have accounts balanced once a month, as such a plan promotes accuracy in the handling of money.

43. After the depositor has made her first deposit and the bank has given her a pass book with the amount entered to her credit, she may obtain a **check-book**. Then she should deposit all moneys at least once or twice a week and pay her bills by check. A **check** is a draft, or an order for money, drawn by a depositor on her bank, and should never be drawn unless there is sufficient money on deposit to meet it when presented. Checks should be numbered consecutively, so that each one can be accounted for. A record of each check drawn should be kept on the stub of the check-book, and this stub should show the date, the amount, the name of the person to whom the check is drawn, and the balance



in the bank. Loose blank checks should be used only in extreme emergencies. The bank pass book or bank statement and the check-book should be compared frequently so as to detect any errors and avoid overdrawing an account unintentionally.

**44.** If desired, the bank will furnish, free of charge, a special check-book with the name of the dressmaker printed on the checks. The use of such checks is a decided advantage, as it not only shows that she is endeavoring to conduct her business efficiently, but serves to identify her individual check and to advertise her business to a certain extent.

**45.** Checks may be made payable either to the order of a certain person or to the bearer. In the former case, the payee must be known to be the proper person and must indorse the check before the money will be paid; in the latter case, any one holding the check is entitled to present it, and no questions will be asked. While a bank cannot be held responsible for the payment of a bearer check to the wrong person, the paying teller may refuse to cash a check until an investigation is made if suspicious circumstances warrant such action.

In case a check is lost or stolen or is obtained by fraud, the bank should be notified immediately by telegraph or telephone to stop payment, and then this order should be confirmed at once in writing. In fact, payment on a check can be stopped at any time before it is presented by notifying the bank and giving full particulars concerning it.

**46.** In writing a check, the dressmaker should take every care to protect herself against the dishonest intentions of any future holder of her paper. She should never write a check with a lead pencil, for such a check would not be valid and could easily be altered; to avoid trouble, she should always use ink. She should commence to write the amount as far to the left as possible, so that nothing can be inserted before it, and she should fill up the remainder of the space intended for the amount with a heavy line, so that nothing can be added after the amount. All figures should be made plainly, and the amount in figures should correspond with the written amount. When there is a difference, the amount that is written out will ordinarily be regarded as the correct one. It is generally a good idea to include in a check made out for the



payment of a bill such a memorandum as "In full payment of bill for April 2, 19\_\_\_." Though such a check is not always a binding legal receipt, it usually serves all purposes of a receipt after it has been collected.

A check used in paying an agent of a concern should be made out in the firm's name, not the agent's. It is sometimes more convenient to remit directly to the firm, and for this purpose should be used envelopes containing a printed return card, or address.

**47.** A **raised check** is one that has been altered by a clever but dishonest person so as to obtain a greater amount than that for which the check was originally drawn. Almost \$20,000,000 is lost annually in the United States through raised checks, and the Supreme Court has decided that if a check has been given, properly signed, and afterwards raised, the giver of the check becomes the loser, provided there is a sufficient amount of money in the bank to cash the check when it is presented for payment. As a safeguard against this, there are on the market a number of devices, some of them quite inexpensive, that may be used for preventing checks from being altered. However, if reasonable care is exercised in filling out the check, it will not be necessary for the dressmaker opening a shop to invest in such a device, especially if the business is not large.

**48.** A **certified check** is a common check that has been certified by the cashier of the bank on which it is drawn; that is, one on which he has written or stamped across its face, usually with red ink, the word "certified," the date, and his signature. Certifying a check makes the bank, and not the drawer, responsible for its payment. After a check has been certified, it is at once deducted from the maker's account; therefore, if it is not used, it must be deposited to her credit before the amount of the check can be added to her account again. Payment cannot be stopped on a certified check.

**49.** Business concerns hesitate to accept checks from persons or firms of whose responsibility they know nothing, for after goods are shipped, the check may be found to be worthless. They therefore prefer that their customers make payment by bank draft, rather than by check. A **bank draft** is an order in which one bank instructs another bank in or near the place in which the payee



lives to pay the amount named. The bank receives the money from the purchaser of the draft and then becomes responsible for the payment of the draft. For this reason, most firms regard a bank draft more favorably than a personal check.

**50.** Checks should always be presented for payment as soon as possible. Strict adherence to this rule will avoid much annoyance for the drawer of the check and loss for the holder of it. If the check is paid without delay, the maker will not be compelled to keep a record of outstanding checks. Furthermore, if the bank should fail before the check is presented for payment, the holder loses the amount because she cannot have recourse to the maker if more than a reasonable time has elapsed since the check was given.

**51. Bank Balance.**—The dressmaker should always know the exact balance she has in the bank, in order that she may be assured that there is enough on deposit to pay whatever checks she may draw and thus prevent overdrawn accounts. There are numerous forms for keeping track of the bank balance, but that shown in Fig. 3 is both simple and convenient.

The first column contains the number of each check drawn; the second column contains the date on which the check was drawn or on which a deposit was made; the third column shows to whom

Check Number	Date 19__	Payable to	Amount	Deposit	Balance
	Mch. 14			\$500 00	\$500 00
323	" 16	Everard Johnston & Co.	\$ 25 00		475 00
324	" 17	Imperial Novelty Co.	12 36		462 64
	" 18			104 72	567 36

FIG. 3

the check was made payable; the fourth column contains the amount of the check; the fifth column indicates the amount of each deposit made; and the sixth column shows the balance at the end of each transaction. Thus, in the case shown, \$500 was deposited on March 14, 19\_\_. On March 16, check No. 323 for \$25.00 was drawn in favor of Everard Johnston & Co., leaving a balance of \$475.00. On the next day, check No. 324 was drawn payable to the Imperial Novelty Co., for \$12.36, leaving a balance



of \$462.64 in the bank. On March 18, a deposit of \$104.72 was made, and the balance in the bank at the close of that day's business was \$567.36.

**52. Accounting.**—In a shop conducted on a small scale, a book account should be kept of the dealings with each customer. A simple way in which to keep this account is to purchase a cash book, assign several pages for the account of each customer, enter on the right-hand page all charges for materials, findings, and

Mrs. Catherine Simpson,  
434 Wyoming Ave.,  
Scranton, Pa.

<i>Cr.</i>			<i>Dr.</i>
19__			19__
Apr. 10			Apr. 1
By cash	\$29.56	4 yd. silk, @ \$3.50	\$14.00
		1 yd. crêpe, @ \$3.00	3.00
		Hooks and eyes	.20
		Sewing silk	.36
		Making dress	12.00
			\$29.56

FIG. 4

service rendered, and on the left-hand page all moneys paid by the customer, as is shown in Fig. 4. The same account may be kept on individual account cards and filed alphabetically.

**53. Overhead Expense.**—Every commercial enterprise must bear the burden of what is commonly known as overhead expense. This consists of rent, light, heat, telephone service, messenger service, insurance—in fact, all items of expense that must be added to the cost of production. Included in this amount, too, should be a fair salary for the proprietor of the shop.

This overhead expense should be kept at the lowest figure in order to prevent it from being a disturbing element in the business. It is a well-known fact that a business woman cannot do good work when she is under the strain of not being able to meet her bills and her pay-roll. For this reason, she should never launch out beyond her capabilities nor involve herself to a greater extent than her strength and patronage warrant. Neither should



she crowd herself out of small quarters into more spacious ones nor put on new help in her workroom unless the volume of her work is such that it absolutely demands such enlargement. If she keeps within bounds, she will be able to meet all her bills promptly and her own individual work will be better as a result.

**54. Inventory.**—No business can be conducted in a satisfactory manner without the taking of inventory, which means the listing and pricing of all stock and furnishings at actual value. The reasons for this are several. The proprietor of every business should know each year the amount of profit or loss which he or she has made. In effect it is the same as balancing the books and clearing the business deck for the next year's business.

Then, too, inventory enables one to make an exact statement of one's financial status for credit and income-tax purposes. Also, it is necessary in order to secure a fair fire-insurance rating. Lastly, inventory is demanded by the government in order to meet the income-tax requirements.

**55.** The time for taking inventory varies according to the nature of the business. Since the beginning of the calendar year is generally a slack time in the business world, it is favored for the taking of inventory, but there are other times that are preferred by some firms. If another date besides the last day of December is desired for the ending of the fiscal year, it must be approved by the Commissioner of Internal Revenue at Washington, D. C.

It is not an unusual occurrence for inventory to be taken twice a year, January and July being considered the most advantageous times.

**56.** In the taking of inventory, it is generally conceded that all articles in stock should be listed at either cost or market price, whichever is lower. This means that an article costing \$5 but on which the market price at the time of inventory is \$5.50 should be listed at \$5. If, however, its value has depreciated 50 cents instead of increasing the same amount, it should be listed at \$4.50. The reason for this is plain, for if value that does not exist is given to stock, not only are the insurance, the credit rating, and the income tax based on untrue figures, but actual loss by depreciation of goods is overlooked and the real financial condition is



misjudged. It can easily be seen that in this way the success of a business is jeopardized.

In the evaluation of fixtures, the wear and tear must be taken into account. It is customary to figure a depreciation of 10 per cent. each year. This means that fixtures purchased for \$100 would be worth at the end of the first year  $\$100 - (.10 \times \$100) = \$90$ , at the end of the second year  $\$90 - (.10 \times \$90) = \$81$ , at the end of the third year  $\$81 - (.10 \times \$81) = \$72.90$ , and so on.

**57. Net Profit or Loss.**—To determine the actual profit or loss in business, a knowledge of which is essential to the systematic developing of the business and also for the determining of a fair income tax, the method set forth by the following formula may be adopted:

#### TO DETERMINE NET PROFIT OR LOSS

1. List amount of inventory at beginning of year.....	\$.....
2. Add purchases during year.....	\$.....
3. Total .....	\$.....
4. Subtract inventory at end of year.....	\$.....
5. Cost of goods sold during year.....	\$.....
6. Sales during year (cash and credit).....	\$.....
7. Subtract item 5 from item 6 to arrive at gross profit..	\$.....
8. Subtract expense of doing business, rent, wages, insurance, a reasonable salary to proprietor, light, fuel, depreciation on fixtures, bad-debt losses, taxes on business except income tax, and all other business expenses .....	\$.....
9. NET PROFIT OR LOSS FOR YEAR.....	\$.....

**58. Income Tax.**—Figuring income tax need not be such a tedious task as is sometimes thought if one understands it and goes about the determining of it in a systematic way.

All taxes are, of course, figured in proportion to value, and the income-tax valuation can be either (1) cost or (2) market price, whichever is lower. Either basis may be adopted, but change cannot be made from (1) to (2) without permission from the Commissioner of Revenue.

Income-tax laws have, since their adoption, been subject to various changes, and will doubtless undergo further changes. Consequently, it is impossible to give exact figures that will hold true over an indefinite period of time. Enough quoting, however, from the laws themselves, can be given in order to make clear to the proprietor of a



dressmaker shop or the woman who does sewing as a business what constitutes her gross income and the deductions she must make to obtain the taxable amount of her earnings.

Besides studying these features of income-tax requirements, she should procure a copy of the *Individual Income Tax Return Blank*, which explains the matter minutely, gives the figures that are applicable to the current year, and tells how to figure the amount of her income tax.

**59.** The term *gross income* includes gains, profits, and income derived from salaries, wages, or compensation for personal service . . . or from professions, vocations, trades, businesses, commerce, or sales, or dealings in property, whether real or personal, growing out of the ownership or use of or interest in such property; also, from interest, rent, dividends, securities, or the transaction of any business carried on for gain or profit, or gains or profits and income derived from any source whatever. The amount of all such items shall be included in the gross income for the taxable year in which received by the taxpayer, unless, under methods of accounting, permitted to be properly accounted for as of a different period.

**60.** The *deductions* allowed individuals are the following:

Business Expenses.

Traveling Expenses.

Cost of Materials.

Professional Expenses.

Compensation for Personal Services.

Rentals.

Taxes Paid.

Interest Paid.

Losses by Fire, Storm, etc.

Bad Debts.

Contributions.

The rates of *personal exemption* and *credit for dependents* are variable. Those for each current year are explained on the Income Tax Blanks. After the personal exemption and credit for dependents have been subtracted from the gross income, the result is the *taxable amount*. This amount multiplied by the rate of tax equals the *income tax*.



**61. Insurance.**—A person establishing a business should be safeguarded as much as possible from loss by fire or theft. The rates are not enormous and can be afforded much better than can the loss that results from lack of proper protection. But in taking out insurance, a person should be sure to understand all clauses in the policy.

Although conditions vary with different companies, there are several conditions on which nearly all companies agree that insurance is void. For example, if the hazard is increased by a change in the structure of the building or by the use of inflammable material for decorations, insurance is void. Another condition is any change in the possession of the stock other than by death of the insured person. Companies are not liable for shop furnishings, etc., which have not been listed in the policy. Also, most companies require an annual inventory, a bookkeeping system, and an iron safe in which the inventory and books must be kept. Besides the foregoing, there are other clauses which should be observed carefully so that nothing can be brought up that could hinder the securing of a fair insurance in case of fire or theft.

**62.** The *coinsurance clause* forms a part of the fire insurance policy of nearly every company. This clause demands the insured to keep his or her property insured for a minimum fixed percentage of its value, usually 80 per cent. Otherwise, in case of fire, the insurer receives insurance only for the proportion of the loss which the amount of insurance carried bears to the amount of insurance which should have been carried to meet the coinsurance clause. The following example will make this clearer:

Value of property insured.....	\$10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried.....	8,000
Fire loss .....	6,000
Insurance that company is required to pay.....	6,000
Value of property insured.....	10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried .....	6,000
(Three-fourths the amount required by 80-per-cent. coinsurance clause)	
Insurance that company is required to pay.....	4,500
(Three-fourths the actual insurance, as required by 80-per-cent. coinsurance clause)	
Loss borne by insured.....	1,500



In case of total loss, however, the company will pay the face of the policy regardless of whether or not the insured has complied with the coinsurance clause.

**63.** Since the stock that is carried in a dressmaking shop varies from season to season according to the time of the year, it cannot be insured in so exact a manner as can staple goods. Companies have, however, taken into account seasonal fluctuation and provided a system of *short-term insurance* that protects the dressmaker in rush seasons. This extra insurance is, of course, over and above the regular insurance which she carries at all times.

**64. Arrangement of Stock.**—If you are conducting an establishment that contains much stock, your efforts to diminish the danger against fire should be doubled, for a flash of flame, a little smoke, or a few buckets of water will ruin an entire stock in a very short time.

As a precaution, all heavy materials, such as velvets and wools, should be kept in either closed boxes or drawers. Flowers, feathers, and ribbons should be kept in glass cases, or in closed boxes and drawers. Thin, diaphanous materials, such as chiffons, malines, and nets, should be kept together.

Two or three buckets of water, with covers over the tops, should be placed in the corner of the workroom. A hose, sufficiently long to reach to any part of the room, should be coiled on a revolving reel, near the water pipe. The telephone number of the nearest fire department should be pasted in large figures near the telephone. Several tubes, containing fluid fire-extinguisher, should be tied at convenient places on the wall, in both the workroom and the fitting room.

Do not keep gasoline, naphtha, or any other inflammable fluid in or about the shop. Do not have open show cases underneath gaslights or lamps. Do not cover electric-light globes with gossamer material, or, in fact, with any kind of decoration that may easily burst into a blaze. Do not have curtains near flames or radiators, and cover all gaslights in the workroom with wire guards or frames. "Safety First" should be your slogan.

**65. Discounting Bills.**—The up-to-date practice of discounting bills has proved to be a real boom in the business world. Different wholesale houses offer different rates of discount, so the profit



varies, but it always is wise to make advantageous the prompt payment of bills.

In order that you may see the full benefit to be derived from discounting bills, let us take an example of an order from a wholesale dry-goods establishment that offers a discount of 7 off 10 and 5 off 30, which means that a bill paid within 10 days from the date on it will be discounted 7 per cent., and one paid within 30 days from the date will be discounted 5 per cent.

If the bill is \$100, the discount is \$7.00 for 10-day payment, which is clear gain if the dressmaker has cash with which to pay the bill. If, however, she does not have cash at hand, it would pay her to borrow the money. Borrowing \$100 at the bank for 90 days, the time of a short-time note, at 6 per cent. makes a cost of \$1.50, which means that the dressmaker saves \$7.00—\$1.50 or \$5.50, for within 90 days she will have time to sell her stock and pay the loan. At this rate, it can readily be seen that if a dressmaker or a proprietor of a dressmaking establishment makes a practice of discounting her bills, she can save in a year the cost of considerable stock and add to her capital. In this way, her money will be making more money.

The amount of good that results from transactions of this nature is far reaching in more ways than one. The dressmaker who pays her bills early helps the firms from whom she buys to discount their bills and to give better offers. If she must borrow money to do so, she is assisting in maintaining the banking institutions of her home city. Then, too, she is helping herself, for she becomes a better collector, a better shopkeeper, and a better buyer.

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#### THE DRESSMAKER AND HER WORK

**66.** To be really successful, a dressmaker shop, a tailor shop, or a specialty shop for that matter, must have an air, or atmosphere, of distinctiveness, and the woman who conducts it should possess a pleasing personality if she would attract customers and hold them. Of course, as has been pointed out, there must be a sufficient amount of capital to carry on the work, but money is the smallest part of the investment required in establishing a shop. Added to the capital, there must be a stock of determination, self-control, application, and energy and an abundance of good nature. This last quality is the summing up of all



the traits that go to make up the successful business woman. It means that she is not easily perturbed nor made to show vexation or annoyance. She is in business for the purpose of making a profit, and should realize that a show of irritation is usually the means of lessening income and thereby profit.

A woman will succeed who devotes her time and energy to the accomplishment of what she undertakes. She must always consider the customer's viewpoint, as the customer is investing money in small amounts from time to time and wants returns on the investment by securing as good materials, styles, and wearing qualities as can be found.

**67. Personal Appearance.**—A dressmaker should always give careful thought to her personal appearance, and cleanliness should be second nature to her. Then, if she is wise and her shop moderately small, she will select a simple style of dress that is particularly becoming and will adapt that style individually.

In making such a selection, she should take care that the lines are in harmony with the prevailing mode and still do not express it definitely. Likewise, she should determine on a color that is individually becoming and a material that can be kept very clean and fresh. Gray cotton poplin, madras, or chambray, and light-blue or light-pink chambray or zephyr gingham make excellent dresses for shop wear, especially when worn with white collars and cuffs, as garments made of such materials can always be kept fresh.

Silk is rarely desirable for shop dresses, unless of a durable quality, because the hard wear that results from fitting, hanging skirts, and reaching over the table in cutting or pressing causes the garment to become shabby soon and to wear out quickly.

Woolen material is less desirable than silk, because it catches ravelings and thread, roughs up, wrinkles easily, and requires frequent pressing to keep it in good condition.

The common-sense uniform of nurses is worthy of consideration when one is planning garments for shop wear. The nurse is always clean and fresh and is not tired unnecessarily in keeping herself so.

In very exclusive shops, of course, the modiste or designer who does none of the construction, but just plans the garments, may dress as beautifully as she desires, wearing as extreme styles as she chooses and her position warrants.



**68. Planning of Work.**—If a dressmaker would make a success of her business and get the best return for the energy she expends, she should plan her work with great care. In fact, nothing is more important in an establishment of this kind than the systematic planning of the work.

Every dressmaker understands the importance of properly placing a pattern on material. She would not think of placing and cutting one piece of a pattern without considering whether she were going to have a sufficient amount to cut out the entire garment or whether each piece would come on the correct grain of the cloth. And so it ought to be with the day's affairs. They should be planned thoughtfully enough to enable each piece of work to come at a time in the day when it can be executed to the very best advantage. Then the business of the day will go more smoothly, and when the dressmaker leaves the shop at night, she will feel that she has accomplished something and has earned rest and recreation.

**69.** To get the most satisfactory results, a dressmaker should go to her shop in the morning with the thought of the day's work uppermost in her mind. Then she should sit down for 10 or 20 minutes and outline what must be done that day and how it can be done most efficiently. Work planned in this way will move with greater rapidity and will be far less disconcerting than if it is taken up in a haphazard manner. Dressmakers are frequently brought to the realization that 10 minutes spent in planning a piece of work will save many hours of ripping and rearranging.

Many dressmakers think that they should look over the fashion literature before they begin the day's business. Experience, however, has demonstrated that the best time for obtaining fashion and fabric information is at night, before or after dinner. When this plan is followed, the early part of the morning is left free for the planning of the day's work. One big specialty shop in America that turns out superior work holds to the truth that women who do this clever work should not read the fashion papers in the morning.

**70. Conserving of Energy.**—Dressmakers have the reputation the world over for overexerting themselves in doing their work; but it does not pay to be that kind of dressmaker. Careful planning of the work, as has just been explained, tends to conserve



energy and to avoid nerve-racking problems. If a dressmaker tries this on several garments, she will never again rush haphazardly into the making of another garment, but will first carefully outline the various steps of development.

Another condition for her to guard against is overwork, such as is caused by sitting up and plying her needle late into the night. If a dressmaker would be ready to do a good day's work on the morrow, she should endeavor to refresh herself by means of rest, some sort of recreation, or a different kind of work.

The chief advantage of having a shop away from her home is that it enables her to leave her work behind her at night and go home to dinner relieved of the duties of the day. For her own good, she should be free to relax, to do other things, to choose something different from her daily work—something that inspires and helps her, such as calling or attending church, a theater party, or a club meeting. Besides affording her pleasure, all these will make it possible for her to see clothes, to study color and fabric combinations, and to realize the need of certain kinds of garments for seasonal wear. Such practices will help her in her efforts toward individual adaptation, and her next day's work will be far better than if she had laboriously plodded on long past the hour that says, "A day's work is done."

**71.** In view of these facts, it is not strange that the cry goes out from business people the country wide, "Women do not conserve their energies." The truth is that they do not know how, for they never know when a day's work is done. This is particularly the case with women who sew. If they would only realize that when they complete a day's work, their tasks are over until tomorrow, just as men do, they would find that they themselves would be in much better condition for the next day and that tomorrow's work would bring about much more satisfactory results in every way. Even the fingers are more deft when they are thoroughly rested and have had time to relax from continuous working.

**72.** The ways suggested will help the dressmaker overcome fatigue and nerve strain and equip herself to carry the responsibility of her shop; yet she can do something more. She ought also to keep several things going at a time or to have sufficient work on hand, so that if a garment in the making becomes annoy-



ing, or a place is reached where she is undecided just what she should do, she can put the garment on a dress form or lay it aside and begin work on another garment. She can thus relax, overcome her anxiety, and, the problem having worked itself out unconsciously, she can almost invariably go back to the garment with renewed enthusiasm and obtain better results than if she had forced herself to labor with the problem when her inspiration was exhausted. And inspiration is worth striving for, because this influence, together with enthusiasm, is what makes her work attractive, interesting, and worth while—what makes it worthy of classification as a profession and an art.

**73. Importance of Helpers.**—In order that she may give a full day of understanding, judgment, and energy to her work, it is essential that a dressmaker hire one or more girls or women whose time is not so valuable as her own and who can baste, shirr, gather, turn hems, sew on fasteners, pull basting threads, hand things—in other words, save her. This saving of her strength and thought will enable her to carry the responsibility of the garment she is making and give to it the best of her inspiration and technical skill. It will also relieve her of the routine sewing and permit her to give her time to the individual needs of her customer, to secure new business, and to retain her established business through the creation of clever, correct things.

**74.** As a rule, it is not difficult to secure helpers at a reasonable price, for there are many girls who are looking for a chance to get practice and training and who will be glad to enter the employ of a good dressmaker, provided she is generous with her ideas and kind and courteous in her treatment. In selecting helpers, however, the dressmaker should strive to get those who are interested in the work as a profession, or who especially like the work, for they will serve her far better than those who are merely looking for employment. If they find the work interesting, they can be trained in her individual way to save her much time, material, and energy. She can often obtain the services of a young girl for a slight sum, especially if the girl's parents or guardians are acquainted with her and know that she will teach the girl whenever there is an opportunity. It is also well to select persons that are cheerful in disposition, for the mental attitude of a worker has much to do with her efficiency.



**75. Management of Employees.**—The management of employes in the workroom is sometimes a problem hard to solve; yet there should not be any difficulty if they are treated just as the dressmaker herself would like to be treated if she were a helper instead of a proprietor.

To get good results from her helpers, the dressmaker should try to make all employes feel that in working for her interests they are working for their own also. She should encourage neatness in dress among her employes, as well as cheerfulness, interest, and a willingness to serve. The example she sets personally will be followed to a very great extent by her helpers, and if she makes a very special effort to be courteous to all the customers and shows a personal interest in them, she may feel certain that her employes will reward her by taking a similar interest and extending the same courtesies.

To safeguard the interests of their employer, employes in the workroom should be warned repeatedly against talking about the cost of materials, the kind of garments ordered, any individual characteristics of customers, or any peculiarities of the figure of a customer; in fact, they should be discouraged about gossip of any kind regarding the persons for whom the work is done, their employer, or their associates.

**76. Wages of Employees.**—A very fair wage should by all means be paid to the helpers. Their cooperation is needed and this comes abundantly through a square deal. It is constantly becoming the practice to pay a bonus or a commission to salespeople and other help. This practice, too, deserves consideration. It is only right for each employe to apply herself conscientiously during the entire day, but when an extra compensation proves an incentive for better work, it is a good business policy to adopt such a scheme.

**77. Self-Analysis.**—The dressmaker in business should never lose sight of the fact that she may have faults that must be overcome if she would get the best results from her work. A lecturer who talks on "The Interrogation Point" says: "Each night, before you go to sleep, you should ask yourself three questions. First, How do you do?, that is, How do you do mentally, morally, and physically? Secondly, How are you? This involves several questions, namely, Have you made a success of your work of the day? Have you done the best that you could for yourself and your



fellow men? Are you well? Are you satisfied? Have you accomplished the results for which you are striving? Thirdly, How are you to live with? Are you conducting your work in such a way that the world, or at least your own little section of it, is better for your having lived in it? Are you giving the best that is in you? Are you preserving your energy sufficiently to be cheerful to your family and to be able to greet with the right spirit of good cheer in your heart those with whom you come in contact?"

**78.** These three sets of questions are applicable to all persons, but especially to the dressmaker. If she would regard them seriously enough to ask them of herself each night and to answer them to her complete satisfaction, she would be a much more successful dressmaker.

As has already been mentioned, dressmakers seem to have absolutely no regard for the laws that control human energy. They continue to labor with a garment until they are tired mentally and physically, and they work so long into the night, as a general rule, that the rest they secure is not sufficient to restore them to the right condition for their next day's tasks or their contact with customers. Consequently, they start the following day cross and irritated, with a confused brain and tired fingers, and their work is naturally less efficient than it was on the previous day. They suffer considerably and their suffering reflects materially upon their output, making it impossible for them to turn out the excellent work that they could if they were systematic and honest with themselves and had the proper regard for their strength, their time, and the necessary requirements of their work. They therefore commit the mistake of making their work a drudgery, whereas they could raise it to the dignity of an art if they would only give themselves the right kind of self-analysis and then apply the proper treatment for the conditions they discover.

**79. The Eternal Why.**—The dressmaker, if she would be successful, must also ask herself a set of questions of another sort. In fact, "the eternal why" is just as important to her as to any other professional worker. When she sees a certain kind of garment worn by a particular type of person, she should inquire into it, and when she sees materials, she should question how she would make them up. Upon seeing a well-dressed woman, she ought to ask herself whether she could obtain as good a result in dress, and



upon observing a woman dressed in poor taste it would be well for her to think of how she could improve that woman's appearance. Let her ask herself about any woman she meets or has occasion to observe, Would I dress her that way? or Just how would I dress her?

The dressmaker can see object lessons like these on the street, in the shop, in the park, in the street car; in fact, there are innumerable places where she can obtain valuable lessons if her mind is alert and her eyes are open for suggestions that will be helpful to her. Such observations will compel her to answer "the eternal



why" and, at the same time, will educate her, will help her to prevent mistakes, and will make her work wholly interesting. She should never lose sight of the fact that interesting work of itself causes inspiration, which is the very foundation of successful dressmaking.

**80. Problem of Competition.**—A problem that usually confronts dressmakers, especially when they are just starting in business, is their competition with dealers in ready-to-wear garments. However, a dressmaker who can give individual service should not consider herself in competition with firms that cater to ready-to-wear trade, for individual service is just as necessary to some types of women as ready-to-wear garments are to other types. It should be the aim of every dressmaker to give service that is individual and unique, and if she does this and gives thought to the combination of materials, lines, and color, she will never in any way feel the effects of the ready-to-wear trade, because she will be supplied with all the work that she can handle by women who want the service that she is able to give them



**81. Duplicate Patterns.**—To assist her in her work, a dressmaker who is conducting a shop should always arrange to have on hand foundation-waist patterns designed to the measurements of correctly proportioned figures having 32-, 34-, 36-, 38-, 40-, and 42-inch bust measurements; skirt patterns designed for 34-, 36-, 38-, 40-, 42-, and 44-inch hip measurements; and sleeve patterns for 14-, 15-, 16- and 17-inch armholes.

After marking each piece of the foundation pattern carefully with the measurements used in planning the entire pattern, the dressmaker should trace six or eight patterns from each one and preserve them for future use by hanging them up or laying them under the compo board on the cutting table. Then, as new foundation patterns are required, it will not be necessary for her to cut a new one outright, for in many cases one of the patterns she has planned can be used if it is checked up with the measurements of the individual for whom it is to be used and slashed where necessary to have it correspond with the measurements of the individual. It will therefore be seen that the making of duplicate patterns will save a vast amount of time.

#### THE DRESSMAKER AND HER CUSTOMER

**82. Courtesy to Customers.**—A close adherence to the rules covering good form and politeness as practiced in our social life, tempered with due regard for conscientious business principles and procedure, will be found not only a good policy for the dressmaker to follow, but a most necessary one, if the dressmaking business is to be a success.



To be really genuine and convincing, courtesy must come direct from the heart. Fine phrases in themselves are not convincing. They must be born of a sincere desire to be kind, to please, and to make happy. The successful dressmaker can and should be a friend and consultant to her customers. By her attention to their needs, her patience, her willingness, she should show that it is her wish that they be happy, contented, and comfortably as well



as attractively clothed. On the other hand, she should protect herself with dignity and a close application to strict business dealings that will prevent an unthinking or unkind customer from taking advantage of her in any way.

Graciousness of manner is indispensable, but promptness and strict attention to requests, engagements, and promises are equally as important. Pleased customers are the best advertisement a dressmaker can produce, and such qualities and activities as those just enumerated will do much to attract and hold good customers. Still, these are not all the qualities that develop satisfied customers. A dressmaker must convince them of her interest in their clothes, study their defects of figure, conceal these so that they will actually forget that deficiencies exist, enhance their natural beauty, and understand their character and temperament so as to keep them always contented and to give them confidence in her.

**83. Accommodation of Customers.**—A dressmaker's customers are quite the same people as are customers the world over. They are willing and eager to be pleased, yet sometimes they seem unfortunately skeptical and unreasonable, not always through the faults of the dressmaker herself, but frequently through the faults and shortcomings of some other trade person for whose conduct she is in no way responsible. Possibly the best way for the dressmaker to convince customers of her desire and ability to please them is to show, by her dignified courtesy, her good business methods and principles, and her thorough understanding of their needs, that she is familiar with all branches of her work and has the skill and intelligence to apply this knowledge for their profit.

A striking illustration of the value of individual service and ability is shown by the fact that in New York City, which is generally conceded to be the fashion center of America, there are many women who go to Philadelphia every season to secure the services of a certain Philadelphia designer who seems to have developed to an extreme degree the faculty of creating for her customers individual designs that stay in style. She is thus able to hold her customers year after year because of her individual service for them.

**84.** For the accommodation of her customers, a dressmaker should secure samples of the newest fabrics that are being shown in the shops, with the price and the width marked on each sample



or group of samples. If she keeps these at hand, her customers can select from them the material suitable for the design they want. This will be more satisfactory to her and to her customers, for if she attempts to describe the material, frequently they will not get the idea of it that she wishes to convey and they may be disappointed when they see the fabric.

Purchasing materials for her customers may seem to a dressmaker to require too much of her time, but she ought to welcome such an opportunity. Her merchant will allow her 10 per cent., and this discount should pay her for the time consumed in making the purchase, especially if she has a sample and can send directly to the shop for what she wants. The more materials she purchases, the more cooperation she will get from the merchants with whom she deals, and her own business will increase in proportion.

**85. Educating Customers in Styles.**—To pick up a magazine and look through it with the average customer who comes to have a dress made is not always the most satisfactory method to follow, for frequently she is attracted by the pose and the face of the figure in the picture and not so much by the dress itself. Then, when the dress is developed, she is likely to be disappointed because the general silhouette, or effect, does not appear the same to her as it did in the fashion picture.

One of the best ways for a dressmaker to overcome this is to go through her fashion books carefully and select those styles which she knows are adaptable to the materials that are in fashion and that will be pleasing to her particular customers. Then she should cut these fashion pictures out carefully, mount them on cardboard, preferably gray in color, and either keep them in a suitable file or hang them around her workroom and her reception room.

Following this plan will enable her to attract more attention to the dress itself and present to her customers styles that she knows she personally can develop and that will please. This will result in better satisfaction all around. However, if the dressmaker tries to persuade her customers into certain styles when they have settled upon some other style, there will likely be dissatisfaction and possibly embarrassment; whereas, if she selects the styles, she not only will serve her customer much more intelligently but will be able to give better satisfaction in the completed garment.



**86.** It is true that time is required for cutting out these fashion pictures, pasting them, and either filing them or hanging them up, but they will save her much time in the long run and will add materially to her business. When customers come into her shop, even though they select the simplest garment possible, they have a better opinion of the dressmaker's business ability if they see that she has an eye for attractive garments and that she gives thought to their possible needs in selecting and arranging designs for them; and, in truth, she does cater to their needs unconsciously, for she cannot cut out a picture of an attractive garment without seeing its possibilities for one of her customers.

In this connection, the advantage of having a helper is demonstrated, for the helper can very easily and quickly cut out the pictures and get them ready for exhibition. The expense of the cardboard for mounting the pictures will be very slight, inasmuch as a sheet of cardboard suitable for six to ten drawings can be purchased at small cost. Also, both sides of these sheets can be used, for when one style becomes *passée* the reverse side may be used satisfactorily, provided the worn edges of the cards are trimmed off.



**87. Individual Styles.**—It is said that the women of France never bother themselves about what is in fashion, but think rather of what is becoming to them individually, and that only in the galleries of the theaters and on the streets does one see the ultra-fashionable; that is, the persons who follow the fads of the moment. The example set by the French women is a good one for the dressmaker to follow in designing clothes for her customers. If she can only create in them the desire for becoming clothes, rather than extremely fashionable ones, she will be able to produce better results for them and for herself.

In order to learn what is correct and smart for individuals, the dressmaker should go to the shops and watch the salespeople try



on dresses and coats. In observing the fitting of a garment, she should ask herself, Is the customer making a wise purchase? Does the garment fit her correctly? Is it becoming? Is there any occasion for which the dress will be particularly desirable? Is the fabric one that is going to give her the necessary service? Does the color emphasize her individual charms? Would she appear to better advantage in a dress that made her look more slender, or do the lines accentuate slenderness and should they be avoided by this type of individual? If the dressmaker's work has been limited and her problems in dressing the individual have been few, then by all means should she plan to get such lessons as these in the shops near by. This experience will make it possible for her to avoid the wrong and to suggest the right.

**88. Regular Customers.**—Another factor in the upbuilding of a dressmaker shop is the dressmaker's clientele, or regular customers. Such customers must be studied and then catered to in the right way. If she finds styles that she knows will suit them particularly, she will have no trouble to serve them to the best of her ability, and she ought to make an effort to help them select things that she knows will be particularly adapted to them. For instance, it would be folly to try to force the mature woman of 55 or 60, who wants a very nice dress for Sunday wear, to have something that would not give her comfort or that would not suit her purpose. If the customer can be made to feel that her wishes are being respected and that she is being benefited by the knowledge of one who understands individual requirements, fabrics, and workmanship, she will be more satisfied with the results produced and will take greater pleasure in wearing the garment as it is made for her.

**89.** The dressmaker can do much for her regular customers in the way of protecting their interests in clothes. If she knows that a patron has a certain coat, for instance, and she has seen some way in which that coat could be remodeled so as to make it suitable for wear for the coming season, she should not hesitate to tell the customer about it. She may even advise as to what material to get and how much will be needed. It may be that the dressmaker will not feel that she can afford the time for making garments over, but if she thinks her customers have something in their wardrobe that can be remodeled satisfactorily, it is to her interest,



as well as to theirs, to give them hints as to how to do such remodeling. If she has made dresses for them the season before and happens to have left material that they can use, or if she knows that they have the material, she ought to call their attention to it, so that the dresses can be remodeled.

Just as there are certain persons who advise as to the spiritual welfare, the financial interests, the health, etc., of others, so the dressmaker should constitute herself an adviser as well as a designer and maker. When she comes to a realization of this fact, she will not confine her interests to the one dress that she is making, but will be glad to help her customers in every way possible. She will then become more valuable to them, and they will know that they are going to get full value for the money they are paying. It also gives them the impression that her work is a pleasure to her and that her interest in them does not stop with the making of the dress. Besides this, she herself will derive much happiness and satisfaction from the thought that she has served her customers to the very best of her ability.

**90.** The matter of undergarments is also one in which the dressmaker can be of great assistance to her regular customers. As many women feel that they must make these garments themselves, they are usually very glad for such hints as their dressmaker is willing to give them. The dressmaker should therefore be generous and tell them about any attractive garments that she has seen and knows will be of interest to them. In doing this for her customers, she will be assisting both them and herself, for she will enable them to develop their undergarments in a way that will be suitable for the outer garments that she is making for them, and she will be sure that the dresses she is making will have the proper kind of foundation and so appear to better advantage.





**91. Guarding Customers' Interests.**—In a small town, the dressmaker in business has to solve problems that she will not encounter in larger places. One of them is the duplicating of patterns and designs. This she must try to avoid, because her customers are likely to meet at social gatherings or in the homes of friends, and it would be extremely embarrassing for them to appear at church, a party, or a luncheon and find a friend with a gown that is similar to theirs. However, such a difficulty can be overcome through the exercise of a little tact and good judgment on the part of the dressmaker. If she has made a dress for some one and another customer selects the same design, she should tell the second one frankly that the style has already been used for a customer. It will not be necessary to divulge the name of the person for whom the dress was made. The second customer will usually be satisfied, for something else, very pretty and suitable, can always be found for her.

**92.** Another factor about which a dressmaker should be very careful is the showing of the garments that she is making. She has really no right to show to one customer a garment that she is making for another; in fact, to do such a thing would be a breach of business dealings, for all transactions with customers should be strictly confidential.

Sometimes a dressmaker may become especially enthusiastic about some particular piece of work she has in hand and may be tempted to show it to a customer who would be likely to appreciate it; but, even in such a case, she should overcome her desires, for if she refrains from betraying their confidence, her customers will be better pleased with her, will respect her more, and will rely more on her judgment.

**93. Cooperating With Customers.**—If it is an effort for a customer to pay the price of the garment that has been made for her, and if, while she likes nice things, she cannot afford to have them, she will appreciate a little advice from the dressmaker as to the way in which the scraps of materials and trimmings can be used to make many little accessories that will be attractive with the finished garment.



## PROCEDURE IN GARMENT MAKING

**94. Use of the Measure Slip.**—One practice that a dressmaker should never fail to follow when the customer comes to plan a dress is to take her measurements. As it is very important that these be complete in every respect, a measure slip, such as the one shown in Fig. 6, should be used. It will be observed that this slip is arranged so as to give all the necessary information in a concise and systematic manner.

**95.** The value of a measure slip in the workroom, when it is accurately filled out, can scarcely be estimated. The notations at the lower part are of great importance if many garments are in the workroom at one time. For instance, as the initials of the person designing the garment are given, any questions that come up as to the detail of making or finishing, or as to the one for whom the garment is to be made, can be referred to this person, thus saving time and avoiding mistakes.

When the person designing the garment places her initials on the slip, she may also put down, in this case just below, the abbreviations of the foundation pattern required in developing the garment; then the girl who prepares the pattern can get this ready and attach the measure slip to it, so that much time may be saved when the garment is ready to be cut out. A notation as to the kind of material and the kind of garment should also be made; as, in this case, chiffon broadcloth is used and the garment is to be an afternoon suit. When the garment is cut out, the name or the initials of the person cutting it should be added, so that any questions that come up in the development of the garment can be referred to her. The name of the girl who makes the garment should be put on the lower part of the measure blank for reference in developing this suit and for future use. This will enable the dressmaker to determine who is working on the best garments and to give each girl credit for the work she does.

An additional memorandum could be put at the bottom of the measure slip to cover the date the garment is finished and delivered to the customer, so as to show how much time was consumed in the making. The back of the measure slip could be used for keeping a personal record of the customer. Such a record will prove to be a wonderful aid in developing garments for her in the future.



# WOMAN'S INSTITUTE

## MEASURE SLIP

Name Mrs. E. C. Shifflett  
 Address 17th and Reynolds Ave  
 Telephone No. 2564 Date 6/1/25.

Magazine Elite Design No. 7550

Name of Measurement	Size
Neck	13
Bust	39
Front	21
Chest	15
Width of Back	14 <sup>3</sup> / <sub>4</sub>
Length of Back	15
Center Back Depth	7
Armhole	15
Inside Sleeve Length	18
Elbow	11
Hand	8
Waist	26
Hip	40
Dart	8 <sup>1</sup> / <sub>2</sub>
Front Length	42
Side Length	43
Back Length	43 <sup>1</sup> / <sub>2</sub>

Designed by L. H. J. Cut by Roberts  
 Pattern King. Wk. Co. Skt. Garment Afternoon Dress  
 Material C. Broadcloth Made by Tuman

FIG. 6



**96. Customer's Personal Record.**—Without doubt, a customer's record is of greater value to a dressmaker who has an extensive clientele than to the one who conducts a small business; still, it will prove a help to every dressmaker. It should contain every item of interest that might be of assistance in suggesting new dresses and planning them, and if it is properly checked up, it will reduce the time usually consumed with customers in a discussion of new garments.

Specific facts to be included in this record are notations regarding the figure, proportions, complexion, hair, and eyes of the customer; some notes on her likes and dislikes, which are usually more or less pronounced in different customers; and a memorandum showing the extent of her social activities and home requirements. In addition, there should be notations of her favorite colors and fabrics. In fact, small *swatches*, that is, small pieces of material, of dresses previously made, together with the date of their completion, can be attached to the record with profit.

**97. Measuring Material Furnished by Customers.**—When the customer supplies the material for a dress, as is usually the case, it should be measured when she brings it and while she is in the shop, so as to make sure that the number of yards she thinks she has brought are actually in the piece. Often a customer has a piece of goods in the house for weeks beforehand, and probably has forgotten just the number of yards that she bought. If it is measured while she is in the shop, she will know definitely how much there is and what kind of dress she can reasonably expect from the amount she has brought. For just such purposes, many dressmakers keep a yardstick on the reception-room table, and in the big shops the yardstick is tacked in place, so that it will be convenient to measure materials that are brought in by customers. If, when the material is measured, it is not enough, the customer should be notified and advised to purchase the amount needed.

**98. Memorandum of Supplies.**—To assist the customer in the purchase of findings, the dressmaker should give her as explicit directions as possible. These will not only save time on the customer's part, but will undoubtedly enable her to procure things that will be more satisfactory. Therefore, when the matter of the necessary material has been settled, the measurements have been taken, and the dress has been planned to the satisfaction of both



the customer and the dressmaker, the dressmaker should make a memorandum of the supplies that will be required for the dress, as well as the exact time when she will need them, and give it to the customer. This memorandum should include snap fasteners, hooks and eyes, thread, together with the special things, such as trimmings, etc., that are to be used on the dress. On this memorandum slip, the dressmaker should also put her own name, address, and telephone number. Then, as the customer will have these directly before her, she will not be likely to make a mistake in having them delivered.

**99.** It is usually advisable for the customer to make all purchases in one store and then have them delivered to the dressmaker immediately. Then, too, if the dressmaker knows where certain things that she may need for the dress can be procured, she should not hesitate to let the customer know. This information will assist the customer to a considerable extent, for many women who are not accustomed to shopping will frequently go from one store to another in search of something and thus use up time and energy in locating it. The dressmaker should also make known any preference she may have for particular kinds of findings, such as a certain make of thread, so that the customer can purchase it for her and she will not be forced to use something with which she is not familiar.

**100.** Of course, if the dressmaker is to supply the findings, such a memorandum and such directions will not be necessary; but it should be made plain when the dress is ordered that charge will be made for the findings according to the amount used, and that this is in addition to the price asked for the making of the dress. In many dressmaking shops, the bill for the making of the dress ranges from \$5 to \$35, and additional charges are made for the findings, from 50 cents up to \$10, depending on what has been supplied.

**101. Garment Fitting.**—In arranging with the customer for a fitting, the dressmaker should caution her to wear shoes with heels of the height that she will wear when the dress is finished, the right kind of corset, and a brassière suitable for the dress; that is, if the dress is to be very close fitting, as a basque, a very plain corset cover or brassière should be worn, but, if it is a dress of



crêpe, lace, or soft, sheer material, the corset cover or slip should be dainty, as the effect will be better.

After the customer has been cautioned particularly about these things, the time for a fitting should be decided on; then a special effort should be made to have the garment ready when that time draws near. If she has a telephone, the helper should call her up and remind her that she is expected for a fitting on such and such a day. This will save the dressmaker's time and, besides giving her customers a favorable opinion of her, will assure them of the fact that she is conducting her shop in a strictly businesslike manner. It is important that she start out in this way, for as the business increases there will be occasion for the shop to have as much system as possible.

One situation that she should especially avoid is the disappointing of her customers. If she finds that she cannot possibly be ready for a fitting at the specified time, she should notify the customer, either by note or by telephone, for nothing is so irritating to a customer as to make an effort to keep an appointment and then find that the dressmaker is not ready.

**102.** When the customer comes in for a fitting, she should be advised to remove her dress, provided the garment to be fitted is a dress, a blouse, an undergarment, or a skirt, for it is quite impossible to fit any of these satisfactorily over outer garments. Many women do not appreciate the value of a fitting and insist that they can leave their garments on; but it is for the dressmaker herself to say whether or not they should be removed. When the outer garments are removed, the dressmaker should make certain that the petticoats are adjusted correctly, that the corset cover is straight around the waist, and that there are no corset strings to form ugly bunches underneath.

After these precautions have been taken, she should put the garment on the customer, placing each part, such as the waist, the skirt, the sleeve, the collar, etc., on the figure carefully and pinning it exactly in place. Care in these matters will produce such accuracy in the fitting lines that they may be followed in the finishing of the garment.

**103.** Haphazard fitting, although done by some, is something against which every dressmaker should struggle. If some parts of the garment are not ready when the customer comes for a fit-



ting, it will be necessary for the dressmaker to pin them on and then finish them afterwards. Such carelessness is likely to make it difficult to get accurate lines, to cause trouble in removing the garment, and to necessitate a waste of time in the finishing.

A dressmaker should make it a rule of her shop never to have two fittings for exactly the same thing, for this reflects on her ability, tires her customer, and wastes the time of both.



**104.** As the fit of garments produced in her shops means much for the reputation of a dressmaker, she will do well to give the problem of fitting her most careful consideration; and this means that she must control herself absolutely, be careful of her speech, and be thoughtful of the work at hand. If she refrains from talking about other things when she is fitting a garment, her mind will not be disturbed and the finished product will, without question, prove to her the importance of giving her

undivided attention to the work.

If her mind is disturbed and she is thinking and talking about other matters, she cannot possibly notice every part of the garment and will, without doubt, overlook some of the important details. Then, although this would be most unfortunate, she would find it necessary to say to her customer upon leaving, "Oh, I forgot to notice the length of the sleeve," or "I forgot to notice how full the dress was through the bust," or "I am not certain about the waist line," or "I was afraid the dress was a little too long in the back, but I neglected to see about it." All these features are of greatest importance and must be taken care of during the fitting; in fact, at this time the dress must be scrutinized from the neck to the hem and every part considered carefully, and this cannot be done if the dressmaker is thinking about things that are entirely foreign to the work in hand. Giving her undivided attention to the fitting will simplify the work for her helpers.



**105.** A very wise dressmaker once said that the dressmaker who controls her tongue during the fitting saves herself one-third of the time in the final finishing of the garment. Of course, this does not mean that the dressmaker should not be cordial when her customers come. She should by all means be kind, interested, and happy, and, if possible, create in her customers a feeling of pleasure in coming to her. However, the dressmaker should never gossip with them, for, if she does, they cannot be sure that she will not gossip about them when they are gone.

After the dress is fitted, she should chat for a few minutes with as much good cheer as she can and then dismiss her customer as quickly and courteously as possible, so that she can take up the garment that has just been fitted, make any necessary changes, and proceed with the development while every part of it is fresh in her mind. As a result, the work will not be half so arduous and the finished garment will appear much better.

**106.** Always ask the customer how she likes her dress, whether the skirt is the proper length, and whether the sleeves are comfortable and just the right length. Sometimes customers will suggest impractical changes in the fitting or finishing. Such suggestions should be skilfully overcome by providing a better way. Often excellent suggestions are made, and these should be encouraged.

It is very displeasing and disappointing to a dressmaker to fit a garment on a person who is tired or disheveled from shopping, but this can be overcome by her freshening up and even using a little powder before the fitting. To get the most satisfactory results, a woman should put herself in as good condition as she expects to be when the dress is actually worn. Then, too, a certain amount of thoughtfulness is due the dressmaker, and she has a perfect right to expect it of her customer. However, if the dressmaker requests it tactfully, the customer will not feel that





it is impertinence on the dressmaker's part and she herself will be better satisfied with the fitting in every particular.

**107.** Another point about which the dressmaker must be careful is that she have the proper light when she is fitting a dress. For instance, when brilliant colors are used for evening dresses, the effect is likely to be very displeasing in the sunlight. However, if the room is darkened and the lights are turned on, the effect that the dress is going to have by artificial light can be secured; then, if any changes are required to bring out the beauty of the dress, they can be made before it is finished. Since there is so much difference between the effect of daylight and that of artificial light on colors, it is decidedly unwise to try to fit by artificial light a dress that is to be worn in the day, or to fit in daylight a dress that is to be worn in the evening, especially if it is of a bright, hard color.

**108.** During a fitting, a dressmaker should have every consideration for the customer. Many times she will become so much interested in fitting a garment or in adjusting some detail of it that she will work several minutes in pinning it in place or arranging it just as she desires it without realizing how long she has kept the customer standing. She should always remember that there is scarcely any task so wearisome as to stand to be fitted, no matter what kind the garment is, and if she detects the least fatigue on the part of the customer, she should insist that the customer rest a few minutes. This does not necessarily mean a loss of time to the dressmaker, because she can sit down and observe the garment while the customer is resting, and can thus get a better idea of how it is going to look; in fact, she can plan the next step in the fitting, so that the customer will not be kept standing a minute longer than is necessary.

**109. Importance of Keeping Appointments.**—A fault credited almost entirely to women and a criticism that they, in general, fully deserve is that of not keeping their appointments promptly. A dressmaker should always avoid saying, "I will have your dress ready on Tuesday." It would be better for her to say as courteously as possible, "I will try to have your dress ready for you on Tuesday, and will let you know if anything unforeseen arises to prevent me from having it in shape for you at that time." In any

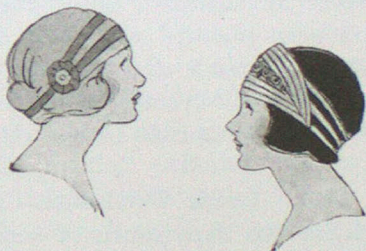


case, she should always remember to say cheerfully, "I will try." If she has an inkling that she cannot have it ready, she should be frank about telling the customer so.

A dressmaker will gain an important point in efficiency if she is especially careful about telling her customers, her tradespeople, and her helpers just what she can do and what she is not able to do. This practice will enable her both to retain their confidence in her and to give herself a better standing with them.

#### ADDITIONS TO DRESS

**110. Accessories of Dress.**—In Paris, where dressmaking is an important profession, the big shops that have made France famous as a style center give attention not only to garments, but also to dress accessories. Practically every one of them provides what are called accessories of dress; that is, fancy little articles that add to the attractiveness of the costume. These include such things as beaded neck and hair bands, hair bows, lingerie clasps, sachet bags, slipper bows and buckles, powder-puff cases, handkerchiefs, scarfs, dainty corset covers of lace, camisoles, handkerchief bags, card cases, hand bags, muffs, etc.



**111.** It will be well for the dressmaker, even though she does not conduct a large establishment, to follow the practice of these shops to a certain extent. If she manages her work properly, she can carry these articles to her own advantage and to her customer's satisfaction, for from them she can realize almost a clear profit in the making and at the same time serve the customer very well by not charging so much as a separate bag or other accessory would cost if it were purchased elsewhere. However, to make a success of such things, she must study dress accessories just as carefully as she studies the fashion publications for the lines of dress, the materials, etc., for to sell well, they must be up to the minute and attractive in every detail.

The making of these accessories is usually a very simple matter and need not take up time that should be given to more important



things. Very often there are odd moments in the workroom when the helpers are waiting for a fitting or for the dressmaker to decide on some particular part of the work, and if she uses just such times as these for the making of all kinds of fancy articles, she will be able to stimulate interest in the workroom and keep efficient help without burdening herself with unnecessary expense. At the same time, she will provide her shop with all kinds of attractive accessories to show her customers when they come to select garments, and, as very satisfactory sales are frequently made from the articles on hand, she can, without much effort, increase the balance on the right side of the ledger.

**112.** If the dressmaker is getting a very good sum for the making of a dress, it would be a good idea for her to make some little extra thing and send it with the dress as a gift from her shop. When the customer opens the box and sees the little present that has been planned especially for her, she is sure to be delighted with the article and flattered by the interest taken in her. Such attention will create a good feeling in the customer and will result ultimately in profit to the shop.

**113. Dress Petticoats.**—Frequently the customer does not realize the importance of securing the right kind of petticoat or slip to wear with a beautiful dress or suit, and it should be the duty of the dressmaker to give her some advice about this matter, possibly making it and then fitting the dress over it.

**114. Selling Articles on Commission.**—If a dressmaker is so busy with the making of dresses that she has no time to make odd things, she should not hesitate to put in her shop articles that she can sell on commission. These may include pieces of fancy work, embroidered articles, and lingerie pieces, and may be secured from women who make them. There are many women in the home who do this work and are only too glad to have a market for it. For selling them, a dressmaker may charge usually from 10 to 20 per cent. of the amount that she receives for them.

These articles add to the attractiveness of the reception room, create interest, and give the dressmaker an opportunity to take in small amounts that will add materially to the profits and help in keeping down the overhead expense.



## DELIVERY OF WORK

**115.** The dressmaker's motto should be, "Start right and finish right with the customer;" then the customer will come back again and again. The best profit will come from regular customers, because the dressmaker will have learned how to find the styles they like, how to design for them, and how to fit them, and all this knowledge will make it possible for her to produce better garments with less labor. She can finish right by having clean neat boxes in which to deliver her work and by so packing the garment in the box that it will reach the customer in good condition. There is no excuse for a poorly packed box or package.

**116. Packing a Garment.**—When a garment is finished, so far as sewing is concerned, it should be pressed or steamed carefully. In this process it must be handled deftly, especially if it is of frail material, so that its newness will be retained. Then it should be hung on a hanger until the customer sends for it or the messenger is ready to deliver it. If, in preparing it for the box, tissue paper is placed inside the sleeves, inside the skirt, and underneath and over the garment, there will be no danger that wrinkles will form. In arranging the garment in the box, the dressmaker should bear in mind that it ought to be just as fresh when it reaches the customer as it is when it leaves the shop and that it must be ready in every particular for her to put it on immediately, if she so desires.

After laying the garment carefully in the box, covering it with tissue paper, and tucking tissue paper in all the corners, so that it cannot move about, the dressmaker can scent the package by sprinkling a drop of delicate toilet water or perfume on the tissue paper, using care, however, that it does not touch the garment. Any little accessories that have been made for the customer should be put in, the lid placed on, and the box tied securely with substantial cord to prevent it from coming open, for, should the garment drop out, it might be totally spoiled, and even the breaking of only one cord may cause the box to go to the customer in an untidy condition. The dressmaker cannot possibly afford to have such a thing happen, for she must conduct herself and every detail of her shop, even to the delivery of the finished garment, in a manner that will command respect and emphasize her interest in the customer and her desire to have everything just right.



**117. Packing Boxes.**—If the dressmaker's clientele is small, it may at first be unwise for her to purchase boxes bearing her name or the name of her shop, in which to deliver garments, but she can always obtain clean boxes from her merchant by asking for them, and, with a generous supply of tissue paper, she can make up a very respectable-looking package. However, just as soon as possible, she ought to procure from some paper house near by boxes that have her name printed on them and that are used individually by her or her shop.

Such boxes can have printed on them in large type the same wording that the dressmaker's business card carries, the box with the printing costing but little more than the plain box. The advantage of these boxes lies in the fact that they are usually kept for a time in the home, and those which bear the dressmaker's name or the name of her shop will constantly remind customers and the members of their families of her work and will thus aid materially in bringing business to her.

When she is ready to purchase boxes, the dressmaker should inquire as to the different sizes and then select a box that is in keeping with her trade and of as good quality as she feels she can afford. If possible, she ought to purchase two sizes, a large one for dresses, suits, and wraps, and a smaller one for blouses, separate skirts, petticoats, and any other small articles that she may make, such as lingerie or children's garments.

**118. Scraps of Materials.**—The question of whether or not the dressmaker should retain the scraps left from garments or return them with the garment is one that must be determined by her. If it is her custom to remodel garments for her customers, then it is well for her to keep the scraps properly labeled and filed, so that they will be handy when needed. If, on the other hand, this remodeling is not undertaken, the scraps should be returned with the garment, especially if the customer furnishes the material, unless she specifies that she has no need of the pieces. The custom, however, in large shops where the material is furnished by the shop is never to give any scraps with the finished garment.



### THE TAILOR SHOP

**119.** In the trade, the tailor shop is considered to be a little more dignified than the dressmaker shop. Possibly this is due to the fact that greater technical skill is required of a tailor than of a dressmaker, that the tailor deals almost entirely in tailored suits, which demand a higher price per garment than do dresses, or that the tailor is not required to make all the little things that must be made by a dressmaker. However, be this as it may, the principles and methods set forth here for conducting a dressmaker shop apply with equal force to the tailor shop. There are, though, several additional points regarding the tailor shop that may well be noted.

**120.** As a general rule, tailor shops are provided with sample books of materials by wholesale dealers in woolens, and it is from such books that the customers make their selection. Usually, a tailor is able to realize from 40 to 75 cents a yard on the materials that are ordered through her, and while this may seem like a large profit it is absolutely legitimate, because these fabrics would retail anywhere for the price that she charges her customers.

The patterns used for tailored garments require more time to produce than do those for dresses, for, as such garments must be very accurate, the pattern for each garment must always be planned separately. This item must be carefully considered in estimating the cost of a tailored garment, and it is generally safe to assume that each pattern furnished is worth from \$1 to \$5, the price, of course, depending on the originality of the design and the community in which the garment is made.

The workmanship is another item to reckon with, for it must be as nearly perfect in every detail as possible; also, extreme care must be exercised in the fitting and in every part of the finishing. When a garment is ready for delivery, it must be properly packed, and in this connection it is usually advisable for the person engaged in tailoring to visit a first-class tailor shop or the suit department in the best store in her community in order to learn about such matters. Visits of this nature will also give her an opportunity to become familiar with all the little niceties of the season, that is, points regarding coat shields, inside pockets, linings, and so on. Such knowledge will help the person conducting a tailor shop to

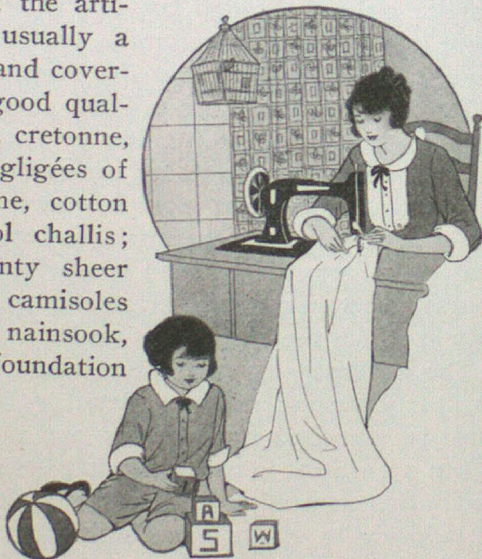


turn out a finished product that will speak well for her and that will satisfy the customer.

**121.** One thing that is always found in a tailored garment and is therefore a characteristic feature of such a garment is the *name tag*. Such a tag for women's garments is usually made of light-blue or gray ribbon and has the name of the tailor or the shop woven into it with colored thread. These tags, which are nearly always sewed to the lining at the center back of the neck, add considerably to the finished suit, put a stamp of recognition on the shop, and have great advertising value for the tailor. They are not expensive, as it is generally possible to purchase fifty of them in moderate size and design for \$2.

#### SPECIALIZING IN SEWING

**122. Plain Sewing.**—Many women make a success of their sewing knowledge by specializing in the making of one or two simple garments. Some of the articles for which there is usually a demand are house dresses and cover-all aprons made out of a good quality of gingham, chambray, cretonne, dimity, or dainty lawn; negligées of silk poplin, crêpe de Chine, cotton crêpe, or cotton and wool challis; fancy aprons of any dainty sheer materials; corset covers or camisoles of crêpe de Chine, batiste, nainsook, or handkerchief linen; foundation slips of silk, linen, or cotton; night dresses of nainsook, crêpe, or crêpe de Chine; and petticoats of sateen, fine muslin, or silks.



Garments of this kind require little or no fitting when made from correctly balanced patterns that are proportioned from average measurements, commonly called *stock sizes* by the ready-to-wear trade, and they may be very simple, provided they carry the new



style effects and an air of individuality that will make customers feel that they merit a better price than similar garments purchased elsewhere.

**123.** As a general rule, such garments are developed from material purchased by the bolt, which will net the dressmaker more than if she works from material furnished by the individual. However, it is sometimes necessary to make up the customers' material, and it is generally wise to do this if requested. In purchasing materials for garments that are to be sold to many individuals, a dressmaker should try to select very simple designs and attractive colors that will be suitable for as many types as possible, and she should take care to have the pattern lines simple and so designed as to suit a large percentage of women, as well as to be suitable for practical needs.

Another point to guide her in selecting materials should be the quality. She should aim to get material of the kind that she can afford to put good work on and sell at a price that will not be beyond the reach of her customers, and yet that will bring her sufficient return to warrant the maintaining of a fairly profitable business.

**124.** To get the best results from work of this kind, the dressmaker should always try to economize in both time and material. By selecting patterns that have as few pieces as possible, she will be able to save material, handling, unnecessary stitching, and time in cutting; and after the pattern has been decided on, she will do well to make a number of duplicates of each pattern section so that several of them can be placed very close together on the material in order to save in the cutting. It will also be possible to cut much more economically if the entire pattern is arranged on the material before any cutting is done. Then, too, both time and material can be saved if several garments of one style and size are cut at one time, and if, in making garments, the manufacturer's plan of working on a certain part of all the garments in consecutive order is followed. Such a plan permits of great speed, good workmanship, and the convenience of having all the garments finished at practically the same time.

**125.** Next in importance to economizing in both time and material in work of this kind is the making of garments that are



seasonal, so that they may be disposed of readily. The dressmaker should keep in close touch with the best shops in her city or town or with the leading fashion magazines, so that she will be prepared to give to her customers the cleverest things that she can possibly produce. If she reads the advertisements in newspapers, she will see what the merchants are selling and what they do and say to get and retain business.

There is no surer way to success for the dressmaker, even if she does only plain sewing, than to begin each day's work with an undisturbed mind and a thoughtful brain that will be on the alert for anything that will educate her in her work or make it possible for her to turn out a more salable product, always remembering that courtesy is necessary and that every business woman's success is partly dependent on herself.

**126. Children's Clothes.**—To specialize in certain lines of children's clothes is another pleasant occupation for the woman



who can sew. Rompers, play suits, aprons, simple dresses, and petticoats are not difficult to make, and they bring a good compensation if a thorough knowledge of needlework and fine machine sewing has been acquired.

Even infants' layettes and babies' short clothes offer a dressmaker sufficient opportunity for remunerative work, provided she lives in the right community to specialize on them independently of other branches. To do this, however, it is necessary

to make a sample of each garment that is to be sold and to have these samples on exhibition in the shop or arranged very attractively in a kit. Frequently, where a layette is to be provided, the kit is taken to the customer's home and the order secured there. The samples are invaluable, as they show the grade of material that will be used



and the workmanship, which are the two essentials in children's garments. And it is always more satisfactory for the customer to order when she knows exactly what she is going to get.

Attractive colored sketches of garments made up with samples attached are sometimes used as substitutes for sample garments, but these little sketches are expensive to procure, and will rarely be the means of making as good a sale as will the finished garment.

**127. Community Sewing.**—Women who do not desire to make a business of dressmaking nor to specialize in sewing may put their knowledge of sewing to profitable use by doing what is termed community sewing, or by conducting sewing clubs, which is possibly the most generally known plan. There are two types of sewing clubs; one conducted as a social club and the other in a more businesslike way.

**128.** The visiting, or social, club is more of a social gathering than a purely business one, for the members meet in one another's homes, where they are instructed in the making of their own individual things, usually garments that require hand-work. As a rule, at such places the instructor receives from each pupil present a fee of 15 to 25 cents, and the hostess of the day serves light refreshments. This plan may be carried out very successfully in both small and large cities. Many pleasant meetings are had, an interest in sewing work is stimulated, and a bond of good fellowship is formed that is most beneficial to all.

The more businesslike plan is to conduct the class at a school-club social center or in the instructor's home or headquarters. Here the instructor receives a fee from each pupil and gives her instructions as in the other club, but usually the refreshments are omitted and the social element is not emphasized. Both of the classes mentioned are very satisfactory for the woman who specializes in plain hand-sewing and needlework.

**129.** In a class in dressmaking or garment construction, it is the duty of the instructor to advise regarding style, design, kind of material, and amount required, to direct the cutting, to do the fitting, and to instruct in all parts of the finishing. In work of this kind, it is generally best to permit the student to take home work that she can do at home, provided she is instructed specifically about every portion that she is to do while



away. This plan is advantageous, for it will make possible the completion of the garment sooner than if all the work is done in class and will prevent the discouragement to which prolonged working on one garment often leads.

Also, in a class in dressmaking, it is the duty of the instructor to provide proper equipment, such as cutting tables, yardsticks, dress forms, sewing machines, etc., and the duty of the student to provide herself with her own thread, needles, pins, scissors, and thimble, and, of course, all findings and materials.

**130.** For classes of ten to twenty persons, a charge of 25 cents per person for a lesson of 2 to 3 hours would be a fair compensation for the instructor. If garment construction is taken up and the actual cutting out and making of garments are entered into, then the price should be 50 cents for each lesson. In such case, fewer students should be taken at one time, or, if the class is large, a helper should be provided. Two classes a day can be conducted with ease if such a plan is followed, and if there is urgent need for greater revenue evening classes can be added.

**131. Visiting Consultant.**—Another pleasant and less confining work for the dressmaker is that of visiting consultant. Such



work relieves her of actual responsibility and labor and eliminates close confinement; at the same time, it permits of outdoor exercise and offers a comfortable compensation. The plan is to sell one's services as a dressmaker for a period of one or more hours to individual women who are themselves competent seamstresses, but who feel the need and know the value of the assistance that an expert can give them in designing

and fitting. The visiting consultant can make herself invaluable to such women and can easily expect payment of from 75 cents to \$3 for each visit, the time allotted being from 2 to 3 hours.



**132. Classes for Children.**—Classes for teaching sewing to children are not difficult to plan nor manage. The busy home woman who is fond of children can often crowd a class of this kind into a week's work without seriously retarding her other activities, and she will find that such work will yield not only a little extra money but happiness to herself and to the children, for contact with the children will give her recreation and a change from her regular duties.

Saturday morning is an opportune time for such classes, and the duration of the lesson should be about 2 hours. During this time, a brief talk on clothes easily comprehended by children could be introduced; then the children should be taught the various kinds of fabrics and their uses by a reading of 15 to 20 minutes concerning the history of cotton, wool, linen, silk, etc., as well as the making of simple stitches and simple garments. The class might consist of fifteen to twenty girls from 6 to 16 years of age, and the monthly charge should be from \$3 to \$5 a child.

**133. Sewing by the Day.**—Many seamstresses begin their business career, gain experience and a knowledge of individual requirements, and work up a clientele by sewing by the day in private homes, charging for their services from \$1.50 to \$8 a day, the price depending on the dexterity with which they work. Some seamstresses who have had sufficient experience to enable them to do expert dressmaking take a helper with them and charge \$1.50 to \$4 a day for the helper's services. A day usually is from 8:00 A. M. until 5:30 P. M., with 1 hour for lunch; but in the larger cities the time is from 8:30 to 5:00, with 1 hour for lunch. Almost invariably, lunch is served to a seamstress in the home.

**134.** A dressmaker who sews by the day should have a definite system about her work. A very important practice for her to follow is to keep an engagement book and mark down definitely when she is to go to different customers. Often a seamstress is engaged weeks and weeks, in fact, seasons, ahead, and an engagement book is absolutely necessary in order not to disappoint customers. She should try never to undertake more work when she goes into a home than she can finish during her stay there, because she is obligated to go to her next customer and it is unsatisfactory to go away and leave work unfinished. If she finds on the last day that she cannot complete everything, she should tell the customer



so, and then do only the sewing for her customer that the customer herself cannot do or possibly get any one else to do.

A dressmaker who sews by the day should make it a point at least one evening each week to go over her engagement book and then send a card to her next week's customers, so that they will know several days before that she is coming and thus be able to make necessary preparations for her. If they cannot receive her on the day specified, they will have time to notify her, so that she can arrange to go to some one else, and in case they fail to let her know, they should be obliged to pay her for one-half day so that her time will not be a total loss to her.

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### DRESSMAKERS' CHARGES

**135. Making the Proper Charge.**—Sewing, like any other trade or profession, requires first an interest in the subject and a knowledge of the work, and then a keen desire to please individuals. Some dressmakers claim that the ability to sell one's services is essentially the first requisite of success. While such ability is very important, the best dressmakers are those who know the value of their own work and charge accordingly, but who also give such splendid satisfaction that they always have in sight more work than they can do. Self-appreciation is vital after skill is acquired.

A very dangerous feature of dressmaking lies in selecting a design whose development will require more actual time than the customer desires to pay for. In this way arise unfortunate misunderstandings that are entirely unnecessary. Even though a woman is working by the day as a seamstress or a dressmaker, she may adopt the plans followed in the big shops, for they will eventually help her to have a shop of her own and to achieve success.

**136.** Fortunes have been made and, on the other hand, many hardships endured by following dressmaking as a profession. The chief reasons for success can be attributed to the adoption of business rules that will make possible the right production every day.

Big shops keep time tickets for all work that is done. Thus they know how much time each task requires and can make the right charge. Small shops could adopt this plan to advantage, for they would then receive the right compensation and have justifiable reasons for every charge they make.



In many of the best shops, a rough memorandum is made as to the cost of the various items that enter into the construction of a garment, and this is submitted to the customer at the time that it is being planned. Such a plan is an excellent one to adopt in fixing the charge to be made, as it prevents misunderstandings.

Following is an itemized memorandum suggested to a customer for a gown in a high-grade shop:

Material .....	\$38.00
No. A silk lining.....	3.00
Findings, including chiffon for sleeves and bodice foundation .....	9.00
Embroidery work .....	18.00
Making .....	30.00
Total .....	<u>\$98.00</u>

This same memorandum, after a discussion with the customer, who did not wish to pay so much for the particular gown, was revised to read:

Material .....	\$38.00
No. B lining .....	2.25
Findings, including net as sleeve and bodice foundation .....	5.50
Embroidery design (less elaborate in detail).....	11.00
Making .....	30.00
Total .....	<u>\$86.75</u>

In the case of a lingerie dress in another shop, the original cost memorandum read:

Material .....	\$ 5.00
Machine hemstitching .....	3.50
Findings .....	1.40
Making .....	6.00
Total .....	<u>\$15.90</u>

Later, the customer decided to have a more elaborate dress and to use hand-sewed lace as a trimming instead of machine hemstitching. Then the cost memorandum read:



Material .....	\$ 5.00
Lace .....	7.00
Findings .....	1.40
Making, including hand sewing .....	11.00
Total .....	<u>\$24.00</u>

**137.** In putting her knowledge of sewing into practice, a dressmaker should be proud enough of her skill to protect and improve it, and should remember that the goal will become visible in proportion to the good judgment, desire, and skill that she is able to manifest.



## CHAPTER X

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### EUROPEAN DRESSMAKING ART

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#### FASHION SOURCES

The American dressmaker shop has been discussed in detail, and now a word about the European dressmaker and a few of the celebrated shops of Paris.

Paris and Vienna, it is said, have the smartest shops and the ablest dressmakers. Theirs are the truly talented dressmakers who have the faculty of working as though inspired, and this, as you will realize, fairly fascinates every one privileged to watch them at work.

One Viennese designer puts a dress together so simply and easily that one feels as though only the magic of fairies could make it so beautifully lovely.

When you ask her how she does it, she says, "Oh, it is very simple. First, I decide on the silhouette, which in itself determines the fabric; next, I select the basic color; then, the trimming inspiration comes as I drape the dress. Silhouette, fabrics, color, and trimming must all harmonize perfectly to match my dream dress, which, of course, I see in my mind before the dress is even begun."

In answer to the question, "Aren't you very generous with materials in your dresses?" she replied, "Oh, no, not too generous. If an additional yard or two makes the dress more lovely, why then that is perfection rather than extravagance, and a dress that is just right and that one finds delight in wearing is worth two skimpy, ordinary dresses."

Some one asked her, "Do you visualize the dress complete before you make it?"



The answer was, "In color, yes—in decoration, or ornament, not completely. The instant I see a girl or a woman, young or old, slender or stout, or in-between, I immediately think of the picture I should like to see her represent, the type of dress, suit, wrap, and hat that would help in making her most attractive as an individual."

Instantly the question came, "Do you consider individuality in dress more important than becomingness?"

Then there was a little pause as though this great designer did not know just what to say, but in a moment came the reply, "A dress cannot possibly express individuality until it is first becoming. A dress must be becoming in the three requisites—color, line, and fabric; then it can be so carefully designed and constructed as to express individuality; but last of all it can be so truly lovely and can emphasize becomingness and individuality to such an extent that it will be distinctive—to my mind, the highest achievement in dress."

Then came another question, "What constitutes in your opinion harmony of dress?"

And again the answer was decisive and to the point, "The dress and the wrap and the places where you go." And this the designer demonstrated by one little incident. She was going into the mountains for a picnic and she was to wear a charming little blue print dress, but first she had to change the silk costume slip to one of white muslin so, as she said, she could feel "in harmony."

A few of the dress construction rules of this great designer are as follows:

"I never use a lining unless the fabric absolutely requires it, and even then I prefer a costume slip that will not interfere with the grace of the dress, allowing it to fall as easily and naturally as possible.

"I often use a narrow, inside, unboned, pliable stay belt, just to keep my dresses in position on the figure and to give stability to the waist-line finish.

"I tear fabrics crosswise always when it is possible, for the tearing straightens them and makes them easier to handle. Yes, I tear velvet, velveteen, wool; I even tear crêpes and Georgettes and materials of like nature.

"I sew silk skirt seams by hand and always with silk thread, of course, for they fall 'easier' and are more readily lost sight of.



Waist and sleeve seams I usually prefer to have machine stitched because of the firmness desired.

"I like ribbon trimmings because of the lovely soft colors that it is possible to procure in them.

"I especially like velvet as trimming on crêpes and satins because of the lovely deep tones procurable in velvet.

"I never waste materials. I use them again and again. The dye pot and I are good friends, for with a package of dye I can, in a few minutes, dye materials to match any tone, hue, or tint, so very little is wasted."

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## INTIMATE GLIMPSES OF PARIS SHOPS

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### CHARACTERISTICS AND TENDENCIES

Grace Margaret Gould wrote of Paris Dressmaking Shops in the following manner:

"To the average American woman who visits Paris for the first time, there is a glamour, and a glamour of long standing, surrounding the shops and the big dressmaking establishments. Paris is the synonym of style. It is the Rome of the couturier. It is the Holy of Holies of Fashion.

"The ingenuous American woman feels as if she should enter the shops and ascend the broad steps of the old palaces, now occupied by world-famed dressmakers, on her knees. Well, after she is back from her pilgrimage, she may still be on her knees—in repentance.

"There are many sides to the Fashion world of Paris, and many phases to each side.

"To the fair 'Americaine', who comes ill supplied with American gold, there are the department stores and the little shops in the back streets, which, when ferreted out, hold so much that is charming, chic, and delightfully inexpensive. So it may often prove that patience and judgment will more than make up for this lack of gold.

"But, of course, it is the big dressmaking establishments of Paris to which most of the glamour clings. Here, though the doors are wide open to wealth, there is much of formality and much of mystery. The old palaces of the nobility are the centers of Fashion. Here the couturiers of the present day create their new styles and offer them to their often newer customers.



"The work-people in these great establishments are specialized. They do and keep doing the same work, year in and year out. One little seamstress may make collars or work on sleeves all day and every day. So is it strange that they reach perfection in their special work?

"But now for the rulers, the fashion kings themselves. The succession for the most part has been hereditary and progressive from father to son, from artisan to artist, with trade secrets cunningly devised and kept like a family treasure. Intelligence and



skill are at the command of the rulers of these famous establishments, and also, what is far more important, that undefinable something in cut, color, combination, and finish, which all women, and most men, the world over, recognize as French.

"Each year Paris changes, so the influence of one leader is felt more than that of the others. In this way, in time they all have a chance to let their own personalities sway, to some extent, the mode of the day."

The following accounts of the fashion rulers and their establishments are the result of interviews with the managers of Fashion Palaces or are the actual information offered by them. The



descriptions have come direct from France and have been prepared, for the most part, by French men and women; hence the distinct French tone and occasional French phraseology.

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#### THE HOUSE OF BEER

Among the many dressmaking establishments which have earned for Paris its world reputation as a fashion center for women, the House of Beer holds a prominent place. Yet the term, "dress-making establishment," hardly describes this fashion source accurately. Instead, the "palace of dressmaking art" conveys a truer idea, for such, in truth, are the principal houses of fashion.

The present home of the house of Beer is, indeed, palatial, for in 1902 the transfer was made from the busy Place de l'Opera, where the business was founded in 1894, to the Place Vendôme. Here, for the sum of two million francs, the founder, a man of decidedly original ideas, had acquired possession of a house of great historical interest, then known as "l'Hôtel de l'Etat-Major de Paris." Monsieur Beer was thus the first to give such a magnificent setting to a business house.

Be it mentioned in passing that the two million francs have proved a profitable investment. The price now would be more than five times that amount, for the quiet square with its comfortable private houses has been gradually encroached upon and now forms a connection between the busy Rue de la Paix and the important though less known Rue de Castiglione.

Monsieur Beer, in the carrying out of his ideas, is ably seconded by his managing director, Mr. Trimbach. The latter is of Alsatian descent, but until recently has been connected with an American establishment.

The clientele is in keeping with the building, for it is almost entirely formed by representatives of Europe's old aristocracy. For such people it became impossible to use the current expression "going to the dressmaker," so the phrase was coined that my lady was "going to pay a visit in the house of her dressmaker."

Imagine, then, Her Ladyship driving in carriage and pair (nowadays the ubiquitous motor-car is used) through the forged iron gateway on which the letters BEER, discreetly placed alone, serve as identification, to the magnificent perron (steps and platform before an entrance). The carriage would turn in the "Cour d'hon-



neur," and, after she had mounted the perron, preceded majestically by the lackey, she would climb up the stone stairs with their forged iron banister (to meet modern requirements an elevator has been installed) to the first floor where the salesrooms are to be found. The bare stone walls and the plain design of the carpets on the floor help to preserve the austere historic stamp of which the proprietors are so proud.

Madame would be introduced into the showroom by an employe who attends in the ante chamber which adjoins both the director's office and the showroom.

The first feeling of awe passed, an impression of grandeur would not fail to strike the mind. Well-lighted by two large cathedral-like windows overlooking the Place Vendôme, the window draperies, the carpets, the sculptured wall ornaments, the paintings above the doors, the huge mirrors, which occupy three sides of the room, the cut-glass electrolier suspended in the middle of the ceiling, the lighting brackets arranged over the center of the mirrors, stand out in prominent relief and all cry their richness. The showroom is seen to best advantage, perhaps, in the evening when, lamps lit, the spaciousness of the room seems increased by the reflections given from mirror to mirror, and a fairy-like appearance is given by the mannequins who come out gracefully to display the rich and courtly robes.

Evening gowns and court mantles are, indeed, the specialty of the house; yet there are shown simple dresses suitable for all occasions, walking-out dresses, tea gowns, afternoon gowns, and beautiful furs of every kind.

Adjoining the showroom, or "*salon de présentation des modèles*," is a smaller room in which the saleswoman arranges with the client the necessary details regarding the dress chosen.

The trying-on rooms are on the first and second floors, and each one is equipped with two chairs and an armchair, besides elaborate mirror appointments.

As to the workrooms, they occupy an extension which has been specially built and are, as is to be expected, large, well-lighted, and well-aired. Nearby are wide, well-ventilated and well-lighted corridors in which are to be found the necessary conveniences. One of the larger workrooms is devoted exclusively to the manufacture of embroidery, which forms an important item of production, for by



making its own embroidery the house is assured of originality of design.

On the ground floor of the extension is a dining hall where the staff of 200 clerks and saleswomen receive lunch and dinner.<sup>1</sup>

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### THE HOUSE OF WORTH

<sup>2</sup> Ever since our late lamented mother, Madame Adam (née Eve), took it into her head to fashion an apron of fig leaves, the eternal question of the eternal feminine has been "What shall we wear?" And so, as the eternal feminine has a preponderating influence in the councils of humans, bidding fair to boss not only them but creation as well, what the daughters of Eve are going to wear is not only an eternal but a harassing question. That is why the House of Worth of Paris is as great a power in its particular circle as the House of Rothschild in its. That is why the Rue de la Paix is as famous today as Wall Street or Lombard Street.

It is an example of the waywardness of Nature that an Englishman should have become the arbiter—nay the autocrat—of woman's fashions in the City of Light from where, after la Reine Margot had adopted the Italian style of dress, and for a brief period when the beauties of the court of Charles II of England were wearing as little as they could, Parisians had dictated to the world what women should don, and the world, recognizing that Paris was the home of art, dared not say them "Nay."

But Charles Frederick Worth, the founder of the house of his name, was an Englishman by birth, the son of a solicitor of Bourne, Lincolnshire, where he was born in 1825, and he remained a typical bluff Englishman, so far as his French accent was concerned, to his dying day, although he did become a citizen of France.

It was this Englishman, an artist "*jusqu' au bout des ongles*," who became the father of dressmaking, as we understand that term today, dressmaking around which revolves the whole subject of the toilette of the "*mondaine*" and of her imitators.

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<sup>1</sup> In all the important dressmaking firms, the salaried staff, first hands, saleswomen, clerks, etc., in short, all those who are in direct touch with the public, receive the midday meal and sometimes an evening meal as part of their salary. The workwomen are generally paid by the day and their meal is not included.

<sup>2</sup> Article furnished by the House of Worth and published in "*Town Topics*."



Charles F. Worth became one of the Leaders of America, also, in that the women of America followed the fashions that he set, and his sons and grandsons have followed in his footsteps.

One cannot help wondering what the feelings of the fashionable Parisienne were when she found that she was being dictated to, as to what she would wear, by a man who was not born in France. But she had to bow the knee to him, for he became, as the dictator of fashion, the most absolute monarch in Europe. His court was the most cosmopolitan in the world, consisting, as it did, not only of French women and Americans, but of Britons, Spaniards,

Brazilians, Italians, and Austrians; of Empresses, Queens, wives of oil kings and coal barons, prima donnas, and actresses; of Eugénie of France, the unfortunate Charlotte de Mexico, Maria Pia of Portugal, Elizabeth of Austria, Margherita of Italy, Eugénie's beautiful rival, "Las Castiglione", Madame de Pourtalès, and other great ladies of the days of the Second Empire, the Marquise de Caux (Adelina Patti), and the famous "horizontale" Cora Pearl; but not the dress-king's former sovereign, Queen Victoria.



The original Worth was an example of what France has produced in such quantities, the self-made man. All the fairies who attended his birth gave him an intensely artistic sense, but not even a silver-plated spoon. When he died in March, 1895, he had reached the highest and most brilliant position that was to be attained in the industry he himself had created.

The elder Worth began his career in 1846 in a most modest way—a draper's assistant in the shop of SWAN and EDGAR at the corner of Piccadilly and Regents' Circus, London. In those days, it was the custom among women, even the most fashionable, to buy their own materials and have them made up by their particular seamstresses. The idea struck Worth that it would be far more



practical for the person who built the toilettes to supply also the materials of which they were made. Furthermore, his developed artistic sense made him realize that the person who chose the material was the most qualified to adapt it to the characteristics of the fair wearer. This idea he carried with him to Paris when he entered the service of Madame Gagelin, the most fashionable modiste of her day. There he immediately made a reputation for himself among the elegant clientele on account of the artistic taste he showed in preparing models to be submitted to the customers, and he became a partner of the firm.

But the young Englishman's ideas grew too original, too advanced, to suit his partners. They refused to follow his lead, so he packed up his trunks and started business on his own account in a small apartment at No. 7 Rue de la Paix, where the majestic ten-story building occupied by the House of Worth now stands.

The taking of his apartment in such a locality was a bold stroke of genius on Monsieur Worth's part. Paris had not yet been commercialized and the Rue de la Paix was inhabited by the aristocracy of the Second Empire. The audacity of the business encroaching upon so sacred a precinct took people's breath away, but fashion quickly invaded the apartment of the bold intruder and his fame soon reached the ears of the Empress of France.

The Second Empire was then reaching its apogée. Eugénie was the fairest of reigning sovereigns; the court at the Tuileries and at Compiègne was the most brilliant in Europe, and Paris, its gayest city, was the center of all that was artistic and beautiful. Eugénie expressed a desire to see the young artist who had dared to express such novel ideas about woman's dress and who was endeavoring to restore in Paris the splendors of the days of La Pompadour, of Marie Antoinette, and of Josephine, for the Restoration and Louis Philippe had left a dour aspect in the City of Light. Monsieur Worth went to the Tuileries, Eugénie became his patron and ever afterward remained faithful to the House of Worth, even when in exile, for it was Monsieur Worth who designed for the widowed Empress that wonderful dress—the first of its kind, of black lace with the pattern traced out in jet—which she wore at Chiselhurst on the coming of age of the Prince Imperial, and so started a new fashion that rapidly spread all over the globe. Eugénie's lead led the whole fashionable world to No. 7 Rue de la Paix, and in the crowd was that large gallery of fair



daughters of Uncle Sam—then known as the “Tuileries Americans.” They made Worth’s name as famous on this continent as it had become in Europe.

Only once did Eugénie venture to oppose Monsieur Worth’s dictation in the matter of dress and that was in the case of the crinoline. Her Majesty was expecting the birth of the Prince Imperial and, wishing to conceal her condition from the general public, she invented the crinoline. Worth objected, Eugénie insisted. Worth tried to get rid of what he considered a monstrosity, and attempted to introduce a modified form of Persian costume, which became a fashion nearly sixty years later. But not even the prestige of his great name was sufficient to induce fashionable women to so startling an innovation once Eugénie had put her foot on it, and the crinoline triumphed.

On one occasion only did Monsieur Worth exhibit his wares and that was at the Paris exposition in 1855, when he took the first prize for a court mantle of his own design, entirely covered with embroidery in gold thread. There are to be found, however, in any of the French art museums specimens of the materials that Monsieur Worth had had manufactured especially for the use of his house.

The city of Lyons owes a deep debt of gratitude to the late Charles Frederick Worth, for it was he who reconstructed the factories for which she had once been so famous. When he first entered the business of dressmaking, velvet, faille, and watered silk were the only ones of the richer stuffs that were used for women’s dresses. Satin was never employed, but Charles Worth used satin very extensively in the gowns he made. Under his directions, the Lyons looms turned out a richer satin than ever, and the manufacturers prospered accordingly. It was he, too, who started the manufacture of embroidery and passementerie, and he was the first dressmaker to use fur in the trimming of light materials—a fashion much in vogue in the present day—but he employed only the richer furs, such as sable and ermine; for the inferior pelts he had no use.

When the Franco-Prussian war broke out in 1870, the House of Worth had reached the pinnacle of its fame, but with the Battle of Sedan, the glorious days of the Second Empire came to a close, C. F. Worth was shut up in Paris when it was besieged by the Germans, and the world of fashion was disconsolate. Who



was to tell it what to wear? Finally Worth escaped from the beleaguered city in a balloon, but where he was few persons knew. Here is an illustration of how indispensable he had become to the elegantes: Just before the war broke out he had introduced the fashion of draping the beautiful Indian shawls into a mantle, and he alone possessed the art of draping them. A certain American woman, Mrs. Charles Franklin, most prominent in New York society, had been presented with one of these exquisite Indian shawls. Off she started for Europe to have Worth drape it for her, but alas, when she reached the other side, she found the gates of Paris closed and Worth behind the city fortifications. Then came the news of his escape, and Mrs. Franklin started on a hunt all over the continent of Europe to find him. It was a long, weary hunt, but she did find him at last and the shawl was satisfactorily draped by the inimitable artist.



Of course, Paris was depressed after the war, and economy was the word of the moment, but Paris is ever light-hearted and soon regained its spirits. The "mondaine's" economies consisted in wearing simple dresses that cost only 125 francs apiece. But Worth was turning out wonderful creations in silks and satins of a rich orange color called "Bismark enragé" and a lovely deep gray known as "Cendres of Paris."

And so, in spite of wars and rumors of war, the House of Worth has continued to prosper notwithstanding its horde of "imitators," and has continued, too, to carry on the artistic policy set by its founder.

When the elder Worth started in the Rue de la Paix, he employed less than twenty work girls. Today, about a thousand are at work in the Paris house and a still greater number are engaged in manufacturing industries that were started by the Worths. Little by little, too, the house has assumed greater proportions, so that today it makes not only dresses and mantles, but it sells furs, real laces, and even underwear. By the way, it was C. F. Worth who invented and introduced chamois underwear.

The history of the House of Worth is the history of modern dressmaking. It has now reached its third generation, and fortunately each of the last two generations has supplied a man



possessed of the artistic genius of the founder, who has been able fully to maintain the reputation of the house. Each generation, jealous of the traditions, which so long have been the strength of the house, has endeavored successfully to comply with the requirements of the age and has kept pace with the latest methods of work. Letting no occasion for improvement pass, they have only lately had the interior of the house entirely transformed.

Among the many details which have sustained the world-wide reputation of the house are the untiring efforts made by the directors to maintain the exclusive property of their materials and designs. The magnificently beautiful materials, which can be seen only at Worth's house, are all created by a Monsieur Worth and brought to perfection at the moment of execution by the help of a staff of talented artists. Immediately after the materials have been made, the designs and patterns are destroyed and, in the following season, fresh studies and a further artistic effort are required to obtain the personal note for which the House of Worth is so justly reputed.

<sup>1</sup> The House of Worth has a good shop front decorated with dainty material, lace, and furs. Inside can be bought all the necessities of the boudoir; lingerie, fancy belts, handbags, umbrellas, scents, fans, etc., in fact, all the paraphernalia of modern woman.

On a visit to the House of Worth, after taking the elevator, we reach a wide gallery in front of which is the dress showroom, which, though small, is cosily furnished and delicately lighted. On each side of the chimney are glass cases in which lingerie is exposed to view. Passing into the lingerie showroom, we notice, on two of the walls, glass show-cases filled with delicate underwear, and on the table bottles of scent bearing the name of Worth; cushions are nearly everywhere. All these are for sale. In a third showroom, we can see all manner of dress material in the piece, and continuing we advance into a designing room where the patterns that are the property of the firm are kept.

Before the war, Worth supplied the majority of the European Courts—among others, the German, Austrian, Hungarian, and Russian Courts—with their coronation and festival robes, each of which had to possess the “stamp majestic”.

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<sup>1</sup> Particulars recently gathered to supplement the foregoing article and conveying some idea of the present-day activities of this firm.



Today, many of these Courts have disappeared, but Worth has kept for his robes the dignified stamp that he was accustomed to give them, so that evening dresses, ceremonial dresses, mantles, and furs remain really the specialty of this house. However, all kinds of robes are made including tailor made, afternoon dresses, etc.

This firm, now with Jean Charles Worth as presiding genius, pays a great deal of attention to the comfort and hygiene of its workers. Thus, we find that the "atelier," in which sit the "hands" whose nimble fingers produce such wonders, is well-lighted and ventilated, being divided into a number of fair-sized rooms without any overcrowding. Exception must be made for the "atelier" devoted to the silk dresses. This is really spacious, much space being left so that the train may be extended at full length when the robe is tried on the bust. Some of these dresses are veritable marvels and seem to have been made without being touched.

A room is set apart for the women designers. The editors of dressmaking papers often call on Monsieur Worth for new designs, which are not necessarily executed by the firm. Also, some clients ask for new designs or modifications of existing ones. In this case, special designs are then made and submitted with samples of suitable materials.

Those workwomen who wish may lunch for a moderate price in the lunchroom fitted up on the top floor. The staff of about 200 receive free the midday meal, and the house makes every effort to ensure good nourishment.

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#### THE HOUSE OF PAQUIN

Founded in 1891 close to the Place Vendôme, at No. 3 Rue de la Paix, the Paquin House at first utilized only the first floor, but thanks to the energy of Monsieur Paquin and his wife an extension soon became necessary.

On the death of the founder, twelve years ago, the direction of the business was entrusted to the hands of Monsieur Clement, who entered the firm soon after its foundation and who still holds the

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<sup>1</sup> The word "atelier" is used in place of workroom because generally an "atelier" is charged with a special kind of dress, evening dress for instance, and may consist, as is the case at Worth's, of several workrooms.



helm. Today the firm owns the whole of No. 3 and occupies, in addition, two floors of a building at the back.

In the windows, magnificent furs are often exposed to the public gaze, for the House of Paquin is lucky to possess a shop front on the street. On entering, we see delicate lingerie of all kinds and girls' evening gowns exposed on models.

Continuing, we pass through the lingerie salesroom before ascending to the first floor gallery, where at sales times the saleswomen gather under the director's eye.

Passing into the salesroom, a fairly large room overlooking the Rue de la Paix, we are struck with the business air prevailing. Plain gray cane chairs are set around the room and form a pleasing contrast to the yellow carpet. From one end of the room commences the double staircase leading to the second floor. The general view obtained from the steps of this staircase on the animated salesroom at exhibition time, and also when the mannequins arrive in Indian file through the passage at the end of the room, is superb.

Whereas many dressmaking firms supply each of their mannequins with a complete set of robes and mantles, the House of Paquin has a special mannequin for the exhibition of mantles. Furthermore, in order to save time, all the mantles are hung up in one corner of the room under the staircase.

Paquin deals in all articles appertaining to dress—tailor-mades, mantles, afternoon gowns, evening dresses, and furs. The complete trousseau is a specialty.

Originalty without eccentricity is the watchword. It is the "chic parisien," and the dresses, especially the evening dresses, always excite a certain astonishment, either by reason of the cut, or of the trimmings, or of the material. In the silhouette, the mode of the season is always respected.

Coming now along the passage, we pass into the workrooms through a glass door hung with silk curtains. Three workrooms are given over to the furs, two for the preparation of the skins, and one for the piecing together.

Dyeing is another important side of the firm's activities, and one workroom is devoted to that. It should be mentioned that although the workrooms are fairly spacious, the corridors are extremely narrow, this no doubt being due to a desire to economize on space.



Many of the workers bring from home the wherewithal for their meal, which may be warmed up in the kitchen and partaken of in the lunchroom. The staff is provided with a meal in the dining room.

The directors' office is on the second floor as are also the book-keeping, legal, and cash departments, and here again one notices the absence of luxury and the spirit of work and activity prevailing.

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#### THE HOUSE OF DRECOLL

The House of Ch. Drecolle was founded in 1903 by Monsieur and Madame de Wagner. Later on, an English company was formed under the name *Ch. Drecolle Limited*, having Monsieur and Madame de Wagner as directors. Still later, Mlle. Madeleine, formerly in the Champs-Élysées, was taken as joint director.

In the beginning, the firm occupied No. 4 Place de l'Opera, but owing to the increase of business new premises had to be taken in the Boulevard Capucines and Rue du Quatre-septembre. These, together with the original building, form a block.

There are four large salons, twelve trying-on rooms, and a "salon de lumière," a very well-lighted room, for the trying on of evening robes. The other branches include: stockrooms for dress materials, embroideries, and silks; cash and bookkeeping departments; a packing department; a fur "atelier;" three "ateliers" for tailor-mades; a lingerie "atelier;" and a dozen "ateliers" for robes and mantles.

The firm employs a staff of 150 and workwomen to the number of 500. The staff begins work at 9 or 9:30 A. M., according to position held, and leaves at 6:30 P. M., with an hour's interval for lunch. The hours of the workwomen are from 9 A. M. to 7 P. M., with an hour for lunch. On Saturday afternoon, the premises are closed.

The staff is fed by the firm in special refectories, and a canteen is arranged for the workwomen where they can buy their entire lunch or else supplement the lunch that they have brought from home.

The models, which at the beginning were made by Madame de Wagner, are now made in collaboration with Mlle. Madeleine. They are shown to the buyers about August 15 for the winter season, and towards February 15 for the summer season. Between seasons,



models are made as required. The House of Drecol has always tried to dress its clients without eccentricity, and the outlines are specially studied so as to give to the models much that is chic and simple.

#### THE HOUSE OF DOUCET

The House of Doucet was founded in 1816 by the grandfather of Monsieur Jacques Doucet, who is the present owner. At first, only lingerie was dealt in, and it was not until the middle of the 19th century that the house occupied itself with robes. It was this house which first brought out the "robe flou."

Monsieur Jacques Doucet is an art "dilettante" and has a collection of pictures and objects of art. A judge on the subject of masculine as well as feminine elegance, he has personally initiated new styles, for men of sober elegance may be rather original, but never eccentric.

America had an excellent opportunity of judging the beauty of Doucet robes on the person of Mlle. Cecile Sorel, of the Comedie Francaise, on her American tour.

The House of Doucet is so constructed that clients enter the shop at No. 21 Rue de la Paix, while employes enter at No. 17. The buildings that form Nos. 17, 19, and 21, as well as the buildings facing the Rue Louis-le-Grand at the back, are occupied by the "ateliers."

No goods are displayed in the shop front of No. 21, and behind the window is an oak screen, which prevents the curious from seeing into the interior. Inside, there is the usual stock-in-trade of lingerie, umbrellas, handbags, fancy belts, etc., indispensable to modern members of the fair sex.

In the square formed and surrounded by the five-story buildings where the workshops are lodged, is a large single-story construction with a glass roof. This building is divided to form three rooms, which are naturally very light. First, there is the large showroom in which the mannequins display the robes, this room being decorated and furnished in Louis XVI style. Then, there are two adjoining salesrooms in which the sale can be completed. The mannequins' dressing room is connected with the showroom by a wide gallery.

On the first floor of the larger buildings are the trying-on rooms, as are also the storerooms with the stock of materials, etc.



Workrooms occupy the remainder of the building formed by Nos. 17, 19, 21, and also the buildings at the back that help to surround the salesrooms. One floor of a building facing the Boulevard des Capucines is also occupied.

The style of robes is characterized by elegance without eccentricity, the search after a pretty and harmonious outline, soberness, perfection of line, and beauty of movement. All kinds of robes are made; walking-out dresses, tailor-mades, afternoon gowns, evening dresses, mantles. Furs also are dealt in, but owing to a lack of space only one room in the Rue de la Paix is devoted to furs.

The staff is fed in an apartment facing the Rue Louis-le-Grand, but there is no lunchroom for the workwomen.



## CHAPTER XI

### PLANNING WARDROBES

#### IMPORTANCE OF PROPER SELECTION

1. Some dressmakers prefer to select or decide on everything that their customers wear, taking a fee of two hundred to a thousand dollars and outfitting a customer complete for a season, insisting that the dress itself is only a part and that it cannot appear at its best unless the corset foundation, shoes, hat, gloves—all accessories—

correspond perfectly. A woman who has a clever modiste's cooperation to this extent is indeed fortunate, for such a trained specialist is thoroughly familiar with all types and the colors, materials, and styles that should prove most becoming to them.

However, any woman can, by study and observation, acquire a knowledge of what she herself should wear to provide the proper background for her personality and to have her clothing in keeping with her circumstances and appropriate for all occasions.



2. Individuals should consider themselves impersonally, if possible, when choosing clothing, and should select not so much what



suits a whim or a fancy, but what will be best adapted to their needs and most expressive of correct taste. Preparing for a summer at the shore, a winter in a hotel, a trip abroad, or an extended trip across the states, requires special consideration as to wardrobe. But knowing the number of garments that comprise a well-stocked wardrobe will help in a decision as to what should be selected as well as to the quality and color of what is purchased or made.

**3.** Here we have endeavored to list the various clothes needs of the school and college girl, the business woman, and the home woman, as well as the requirements for certain special occasions, which sometimes give much concern as to the correct clothes. In each of the lists, except those for special occasions, an all-year-round outfit is suggested, the same attention being given to summer as to winter requirements.

If you feel that too much expenditure is required to duplicate any of these lists in its entirety, simply modify it until what you have to spend balances your clothes requirements. The demands of different climates and localities must be heeded, too, as well as one's age and social activities. However, the lists should prove very helpful, because they present in a definite way a record of what constitutes a satisfactory wardrobe of usable garments both as to number and variety.

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## WARDROBES FOR SCHOOL PURPOSES

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### THE YOUNG SCHOOL GIRL

**4.** It is a fact, recognized by all educators, that appropriate clothes have a bearing on a child's attitude toward all school activities. The supply need not be large, nor need the little outfits be expensive, but they should *suit* the child and answer the requirements both of serviceability and of attractiveness.

It frequently happens that a young mother, sending a daughter to school for the first time, is unable to decide of just what her outfit should consist, while it is sometimes desirable to dispose of an excess of clothes or bring up an under-stocked wardrobe for an older child.





So the list following should prove helpful and interesting from many points of view.

### CLOTHES FOR YOUNG SCHOOL GIRL

#### *Wraps*

- 1 heavy coat
- 1 light-weight coat
- 1 sweater

#### *Dresses*

- 4 cotton dresses, up to 12 years
- 2 cotton dresses and
- 2 wool dresses, after 12
- 1 silk dress for winter
- 1 sheer cotton dress for summer

#### *Skirts and Waists*

- 1 middy blouse
- 1 plaited skirt

#### *Hats*

- 1 winter hat
- 1 summer hat
- 1 sports hat

#### *Underwear*

- 3 sets of wool, if wool is worn, or
- 3 sets of cotton
- 3 wash petticoats or slips
- Bloomers to match dresses
- 3 cotton nightgowns
- 1 bath-robe

#### *Footwear*

- 2 pairs for daily wear
- 1 pair for dress-up wear
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics

#### *Hosiery*

- 4 pairs cotton hose
- 3 pairs wool hose
- 1 pair silk hose for the older girl

#### *Miscellaneous*

- 1 pair woolen gloves
- 1 pair leather or kid gloves
- 1 dozen handkerchiefs
- 1 scarf, wool or silk
- 1 umbrella

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### THE COLLEGE GIRL

5. Going to college means study and application to text books and work in laboratories, but it also means many good times for the girl fortunate enough to have the opportunity for higher education. The social contacts made in this way are truly valuable in cultural development, so the need for pretty, serviceable clothes should not be overlooked. The demands of college life are about the same in all localities, making the list that follows a very satisfactory guide.



## CLOTHES FOR THE COLLEGE GIRL

### Wraps

- 1 winter coat
- 1 spring coat
- 1 light-weight suit
- 1 sweater

### Dresses

- 2 wool dresses
- 2 silk dresses or
- 1 silk dress and
- 3 cotton dresses for warm weather
- 1 afternoon dress
- 1 evening dress

### Skirts and Waists

- 1 separate sports skirt
- 2 cotton overblouses
- 1 silk overblouse
- 2 cotton middies

### Hats

- 1 spring hat
- 1 winter hat
- 1 sports hat of felt that can be worn in all seasons

### Hosiery

- 2 pairs cotton hose
- 3 pairs silk hose
- 3 pairs silk-and-wool hose

### Underwear

- 4 to 6 cotton vests or knit union suits
- 6 cotton chemises
- 4 cotton bloomers
- 4 cotton brassières
- 1 or 2 silk sets
- 2 cotton slips
- 1 silk slip
- 4 cotton nightgowns or pajamas

- 1 light-weight kimono

- 1 bath-robe

### Footwear

- 2 pairs oxfords
- 1 or 2 pairs pumps
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics
- 1 pair gymnasium shoes
- 1 pair high shoes for hiking and skating

### Miscellaneous

- 1 pair leather or wool gloves
- 1 pair kid gloves
- 2 dozen handkerchiefs
- 1 purse
- 1 scarf, wool or silk
- 1 gymnasium suit
- 1 swimming suit





## GRADUATION DRESSES

6. Although it will be readily agreed that graduation is a very important event in a young girl's life, marking, as it does, a vital turning point in her career, yet the preparation of the graduation dress need not give rise to a display of extravagance. The expense entailed by the graduation dress and accessories has, in not a few instances, been known to cause girls to give up their school work a few months before graduation simply because they could not afford to purchase the necessary articles that would make them appear as well as other members of their class. For this and other reasons, many school boards have in recent years arbitrarily set the standard of cost and the character of graduation dresses; and while it is to be regretted that such measures are necessary, they seem to work for the good of all concerned and to result in less unhappiness among girl graduates.

7. **Simple Dresses Preferable.**—When viewed in the right light, it will be admitted that expensive graduation garments are not consistent with good taste. Youth, combined with health and budding intelligence, is in itself such a wonderful and glorious spectacle that a young girl really does not require elaborate clothes to attract and please; indeed, she always appears more refreshing and pleasant when her clothes do not overshadow her natural charms. Not to be overlooked, either, is the serious moral responsibility involved in the elaborate dressing of the young girl; extravagance in dress not only is likely to create wrong standards in her life, but not infrequently has a bad effect on less fortunate associates. For her own good, therefore, each girl graduate should strive to be considerate in this respect, and even if she can afford to have elaborate wearing apparel she should be very reluctant to display her advantage over others who cannot, because of the unhappiness it may cause.

For those who know how to sew and to make pretty, inexpensive things, it is really praiseworthy to help those less fortunate. In this connection, girls frequently join together to create clever graduation garments, agreeing to spend only a limited sum on their outfits and all cooperating in the making of them. Such a plan is commendable, as it is conducive to that good companionship which will continue throughout many years.

So, in choosing graduation dresses, use discriminating care, having in mind good taste and becomingness at a moderate outlay of



money, and a simple, but pleasing and appropriate, design that is in keeping with the dresses worn by other members of the graduating class.

**8. Materials.**—Cotton materials, such as washable net, dotted Swiss, organdie, batiste, voile, dimity, and fine lawn, are very acceptable for graduating dresses, and fine handkerchief linen or soft wash silk is in good taste if it is not considered too expensive. For trimming, lace edging and insertion, Swiss embroidery, machine hemstitching, or such hand decoration as embroidery or hemstitching should be selected. Dresses of lace flouncing are smart and pleasing if conservative patterns are chosen; and dresses of these materials are decidedly easy to make.

Some colleges and schools require dresses of a particular material and design. Therefore, it is well to ascertain the requirements, if any, before planning the graduation dress; but even where there is no restriction on this point careful attention should be given to these features. The current fashions of the moment must be taken into consideration, but above this should be placed the question of becomingness and modesty; likewise, it is well to have the graduation dress of a style and material that will be practical for more general wear later on.

## CLOTHES REQUIREMENTS FOR WOMEN

### THE HOME WOMAN

**9.** Along with her dresses for wear each day, it is essential that the home woman supply an outfit or two for her duties and pleasures outside the home. Among many women, there is a tendency to overlook such needs, and as a result they gradually slip away from social activities with the much-used excuse "I have nothing to wear." This should be entirely unnecessary, for the proper enjoyment of





one's friends and neighbors is not necessarily dependent on a supply of new clothes, but rather on an intelligent use of what is on hand and the proper foresight in adding to the wardrobe in the future.

Such a list as the following will prove a guide that need not be followed in its entirety but that can readily be adjusted to the requirements of the home woman no matter what her circumstances.

### CLOTHES FOR THE HOME WOMAN

#### *Wraps*

- 1 winter coat
- 1 spring coat
- 1 light-weight suit

#### *Dresses*

- 3 home dresses for morning wear
- 2 home dresses for afternoon wear
- 1 wool dress
- 1 silk dress
- 1 evening dress (not a necessity)

#### *Hats*

- 1 winter hat
- 1 spring hat
- 1 hat for general wear

#### *Underwear*

- 4 to 6 sets of the preferred kind
- 4 wash petticoats or slips
- 1 silk slip
- 4 nightgowns
- 1 kimono
- 1 bath-robe

#### *Footwear*

- 2 pairs of oxfords for home wear
- 1 or 2 pairs of slippers for dress
- 1 pair bedroom slippers
- 1 pair overshoes

#### *Hosiery*

- 3 pairs cotton hose
- 3 pairs silk-and-wool hose
- 3 pairs silk hose

#### *Miscellaneous*

- 1 pair leather or fabric gloves
- 1 pair kid gloves
- Handkerchiefs in the required number
- 1 scarf of wool, silk, or fur
- 1 umbrella
- 1 service purse
- 1 dress purse





**THE BUSINESS WOMAN**

**10.** It is not enough that the business woman have appropriate clothes, but she should also have a sufficient number to obtain the proper service from them, since nothing wears a garment out more rapidly than putting it on and wearing it daily. What can be considered an adequate supply varies with one's occupation and the locality, but the list that follows will make clear what is considered a foundation wardrobe under average circumstances.

**CLOTHES FOR THE BUSINESS WOMAN**

*Wraps*

- 1 winter coat
- 1 spring coat
- 1 suit, light-weight

- 2 pairs dark silk bloomers
- 4 to 6 nightgowns
- 1 kimono
- 1 bath-robe

*Dresses*

- 2 wool dresses for office wear
- 3 silk or cotton dresses for office wear
- 1 afternoon dress
- 1 evening dress

*Footwear*

- 3 pairs for office wear
- 1 or 2 pairs of dress slippers
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics

*Skirts and Waists*

- 1 separate skirt
- 1 overblouse

*Hosiery*

- 3 pairs silk-and-wool hose
- 3 to 6 pairs silk hose

*Hats*

- 2 winter hats
- 2 spring hats

*Miscellaneous*

- 1 pair leather or fabric gloves
- 1 pair kid gloves
- Handkerchiefs
- 1 wool scarf
- 1 fur or silk scarf
- 1 umbrella
- 1 dress purse
- 1 service purse

*Underwear*

- 4 to 6 sets of any preferred material
- 2 cotton slips
- 2 silk slips





### CLOTHES FOR TRAVELING

**11.** Perhaps no feature of dress demands more careful and intelligent consideration than the clothes required for traveling. Yet, if a woman has used good judgment in selecting serviceable clothes for general wear, the preparations for a general outfit for traveling need not entail an excessive outlay of either time or money. However, a large quantity of clothing is neither necessary nor desirable, for no one who is traveling should be burdened with an accumulation of garments even when a trunk is used; and if only a bag or a suitcase is carried, "traveling light" will add materially to the success



and pleasure of the journey. With a well-chosen outfit packed in a suitcase or an 18-inch bag of generous width, a woman can travel for a week or two and have clothing sufficient for every ordinary need.

**12.** Just what constitutes a well-chosen outfit may give rise to discussion. However, the wearing apparel here enumerated will prove satisfactory in nearly every instance. If the journey or visit is to be an extended one, necessitating the use of a trunk, this same selection of garments may be followed by simply increasing the number. In such a case, though, provided the trunk is arranged to accommodate hats, the addition of a third hat will prove a satisfactory arrangement.

If, however, the trip is by automobile, there is necessity for limited luggage to be considered, so one's ingenuity must be exercised in order to provide an adequate wardrobe that may be packed into the minimum amount of space. Proper choice of materials as well as garments will both do their part in solving this problem for you.



THE TRAVEL OUTFIT

*By Train*

- 1 dark coat of proper weight
- 2 dark silk dresses  
or
- 1 dark silk dress and
- 1 suit
- 1 semiformal dress
- 1 hat for traveling
- 1 larger hat for dress-up frocks
- 4 sets of undergarments
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 or 4 nightgowns, or pajama suits
- 1 dark, light-weight kimono or Pullman robe
- 2 pairs slippers for daily wear
- 1 pair pumps for dress-up wear
- 1 pair bedroom slippers or mules
- 1 pair overshoes
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk, wool, or fur
- 1 umbrella
- 1 purse of generous size

*By Boat*

- Same as for travel by train, except to add
- 1 dark wool dress
- 1 heavy coat for warmth
- 1 evening gown, dark in color and conservative in cut

*By Automobile*

- 1 dark coat of proper weight
- 1 dark flannel or Jersey dress or
- 1 dark silk dress
- 1 or 2 dress-up frocks
- 1 small soft hat for driving
- 1 larger hat for dress wear
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 sets of undergarments
- 3 nightgowns
- 1 dark, light-weight kimono
- 1 pair oxfords for daily wear
- 1 pair dress slippers
- 1 pair bedroom slippers
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk or wool
- 1 purse of generous size

THE TROUSSEAU

13. Surely there can be no more important nor happier event in a girl's life than her marriage, and it is indeed fitting that her wedding garments express the happiness and dignity she feels. Custom has been a great factor in the determining of what a trousseau should consist, but the bride of today has more than ever the oppor-



tunity to bring out her individual self. Trousseaux, of course, are regulated by the size of the purse and the social prestige; but the trousseau of greatest value is the one that most pleasantly reflects the personality of the bride, that is not more costly than her time and means will allow, and that is absolutely in keeping with what her new sphere in life is to be.

An abundance of garments and accessories does not necessarily mean a suitable or desirable wardrobe; nor does lavishness of quality display absolute good taste. Any bride in average circumstances will find the following list a satisfactory one to follow.

#### THE BRIDAL OUTFIT

##### *Wraps*

- 1 suit and
- 1 coat or
- 1 dress coat and
- 1 sports coat

##### *Dresses*

- 1 wool dress and
- 1 silk dress or
- 2 silk dresses
- 1 afternoon dress
- 1 evening dress (not a necessity)

##### *Skirts and Waists*

- 1 wool or silk sports skirt
- 2 wash blouses
- 1 silk blouse

##### *Hats*

- 1 sports hat
- 1 traveling hat
- 1 dress hat

##### *Underwear*

- 4 to 6 sets of preferred material
- 2 sets of more elaborate finish
- 2 wash slips
- 2 dark silk slips

- 1 pair dark silk bloomers
- 4 to 6 simple nightgowns or pajama suits
- 2 more elaborate nightgowns
- 1 kimono
- 1 bath-robe
- 1 lacy negligée

##### *Footwear*

- 2 pairs for home wear
- 2 pairs for street wear
- 2 pairs for dress wear
- 1 pair mules or bedroom slippers
- 1 pair overshoes

##### *Hosiery*

- 3 pairs service hose
- 6 pairs dress hose

##### *Miscellaneous*

- 1 pair leather or fabric gloves
- 2 pairs kid gloves
- 2 dozen handkerchiefs
- 1 wool scarf
- 1 fur or silk scarf
- 1 umbrella
- 1 service purse
- 1 dress purse



In most cases, a girl will need to provide a trousseau that contains practically the same number of garments of a quality that she is accustomed to having. However, if she is marrying a man whose means are greater or less than her own, an adjustment should be made in the number and nature of the articles.

**14.** Of course, it does not necessarily follow that all garments and articles mentioned in the list must be procured by the bride; but it is well for her to consider the articles required to make the wardrobe complete and to insure a sufficient number of garments for travel, the home, and social affairs, so that there will be no necessity for planning and making new garments for some time after her marriage. Because the trousseau is governed by the amount of money that can be expended for it, it is well to decide on a definite amount to be used and then distribute this proportionately, a certain sum for each part of the trousseau. In this way, it will be possible to provide an outfit that is well-balanced, complete, and pleasing, as well as entirely consistent, in all its details.



**15. The Wedding Gown.**—In years past, it might be said that all brides, wearing the traditional white, were forced to abide by certain conventions as to the material and the style of the wedding gown. White satin, softened with rare laces and cut over stately lines with long sleeves and high neck, was the standard, but as this was beyond the means of most, the usual bride turned to the less formal mode of being married in her “going away” suit or in a dress of silk in a dark or medium shade, a custom that still has many followers. The bride of today, however, who wishes to have her outfit white, is free to make her gown according to whatever design she chooses, provided the cut of the neck line and the length of the sleeves and skirt are conservative, and of any appealing fabric, cotton or silk. Many charming wedding gowns in youthful outline are planned from organdie or sheer voile as well as Canton crêpe, crêpe de Chine, and Georgette. Of course, for the bride so inclined, there is still the formal bridal gown of white satin and lace.



**16.** On the simpler white gowns, the train is frequently omitted, yet it is not in bad taste to attach a train to the shoulders or waist line on any except a cotton dress. There is also the plan of allowing the veil, when one is worn, to hang long enough to form a train. Fashion sometimes favors trains narrower at the top than at the end, but usually the train is a straight length of the dress material, no narrower than 18 inches and long enough to lie 1 yard on the floor, and is lined with a sheer, supple fabric, such as chiffon or Georgette. Of course, when the train is part of the skirt, as is frequently the case in a Robe de Style, and not applied separately, the width and length of the train must be consistent with the design of the dress.

If a veil seems too formal, a becoming white hat may be substituted for the veil as a head covering, or, in the case of a simple home wedding, the head covering may be omitted altogether.

**17. The Wedding Veil.**—The regulation bridal veil consists of fine maline or tulle, 72 inches wide and about  $3\frac{1}{2}$  yards long, this amount being sufficient to allow the veil to come to the end of a moderately long train. When there is no train and the veil is skirt length, less material is required.

The veil may be draped on the head and held in place with a spray of blossoms or arranged with a cap effect of real lace, or it may be placed in any other manner that is becoming to the bride and in accordance with the prevailing mode. Many times hand-made lace veils or old family laces are used for the veil. These are draped in a manner suitable to the width, length, and texture of the veil without cutting. Veils are made also of a 36- or 40-inch square of fine tulle and hung by one point from the crown of the head.

**18. Guide to Correct Dress for the Bride.**—In Table VII are set forth the ways in which the bride may dress with propriety for church and home weddings. This table will serve as a ready reference and guide in the selection of wearing apparel for the wedding ceremony. Of course, just what to choose will depend on the bride's taste and whether or not the wedding is to be simple or elaborate; and just what the style shall be will depend on the fashions of the day. In any case, charming simplicity in the bridal outfit creates the feeling of comfort and impresses the wedding guests and new acquaintances more favorably than would garments that are more pretentious. Exactly the same principle should be adhered to as in planning a season's wardrobe, for, as a general rule, the mode of



**TABLE VII**  
**GUIDE TO CORRECT DRESS FOR THE BRIDE**

Kind of Wedding	Gown	Head Dress	Wrap	Gloves	Footwear	Accessories
<i>Formal Church Wedding</i> Morning .....	Simple, soft, white gown; usually long sleeves, medium-low neck, and round length, with or without train.	Long or medium-length bridal veil, or white hat.	Cape or loose coat of velvet, fur, silk, or cloth; usually white or lined with white.	White kid, short or long.	White satin or kid slippers without decorations.	Bouquet or ivory-bound prayer book.
Noon or Afternoon.	Gown of satin or silk; train of becoming proportion.	Veil of lace or tulle.	Same as above.	White kid.	White satin or kid slippers.	Bouquet or prayer book.
Evening .....	Gown of lustrous satin or brocade with long train.	Veil of lace or tulle.	Same as above.	White kid; long or short, to agree with dress.	White satin, kid, or silver-cloth slippers.	Elaborate bouquet.
<i>Informal Church or Home Wedding</i> Morning .....	Semitailored or dressy suit of wool or silk. Blouse of chiffon or crepe of harmonizing or matching color.	Small or medium-sized hat if suit is worn.	Appropriate daytime wrap, if one is necessary.	Kid; white or colored to harmonize with suit. Gloves not always worn.	High-heeled slippers of color that harmonizes with suit.	Corsage bouquet.
Noon or Afternoon.	Simple dress of soft, lusterless material, white or a color; long or short sleeves; medium-low neck.	Veil, if desired, with white dress, or dressy hat with colored dress.	Same as above.	Kid, in white or light color; long or short, to agree with dress.	Slippers of suede, satin, or kid in appropriate color.	Bouquet of white or pastel shades.
	Soft silk dress of white or a becoming color.	Large afternoon hat.	Same as above.	Kid; white or colored to harmonize with dress.	Slippers to harmonize with dress.	Corsage bouquet.
	White silk dress with train.	Medium-long veil.	Same as above.	Kid; white; short or long.	White slippers.	Medium-sized bouquet.
<i>Formal Home Wedding</i> Evening .....	Same as for evening church wedding.	Same as for evening church wedding.		Same as for evening church wedding.	Same as for evening church wedding.	Same as for evening church wedding.
<i>Second Marriage</i>	Semitailored or dressy suit, or afternoon gown in any becoming color, except white.	Small street hat or medium-large afternoon hat.	Appropriate daytime wrap, if one is necessary.	Kid in white or appropriate color.	Slippers to harmonize with suit or dress.	Corsage bouquet.



living does not change so much as to make necessary entirely different types of garments, or garments developed of different materials or colors.

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### MOURNING CLOTHES

**19.** In the life of almost every woman, there comes a time when she is confronted with the problem of providing mourning clothes. Mourning is really an outward manifestation of grief or sorrow, and while there are rules and customs to be observed, there are many persons who prefer not to express their feelings by the clothes they wear. It is a fact that greater latitude prevails today regarding the wearing of mourning clothes than has ever been the case before, it being possible not to adhere slavishly to customs and still be in mourning. Just what should be done at such times depends entirely on the individual. It is the purpose here not to dictate, but rather to give information that will be of advantage to those who wish to observe the prescribed rules.

**20. Periods of Mourning.**—The periods of mourning to be adopted for relatives by women—in the United States girls under 16 years of age seldom, if ever, dress in mourning—have been handed down from generation to generation. So that the rules for the length of time mourning should be worn may be understood, it is well to remember that *deep mourning* consists in wearing black millinery and wraps and gowns trimmed with crape; *half mourning*, or *second mourning*, in wearing black millinery and garments not trimmed with crape—a touch of white is permissible at this time; and *going-out-of mourning*, in wearing millinery and garments of black and white, or all white, although it is permissible to wear dull shades of gray and lavender.

**21.** The periods of mourning for different relatives are as follows:

*For Husband.*—A widow usually dresses in mourning for 2 years. For the first year, she wears deep mourning, including a long veil; for the next 6 months, second mourning; and for the last 6 months, going-out-of mourning.

*For a Parent.*—A daughter wearing mourning for her father or her mother should wear deep mourning for 1 year; half-mourning for 6 months; and going-out-of mourning for 3 months.



*For a Grandparent.*—A granddaughter in mourning for her grandfather or her grandmother should wear full mourning for 6 months, half mourning for 4 months, and going-out-of mourning for 2 months.

*For a Son or Daughter.*—A mother who mourns for a son or a daughter over 12 years should wear deep mourning for 1 year; second mourning, 6 months; and going-out-of mourning, 6 months. If the son or the daughter is under 12 years, 3 months of half mourning is the usual custom.

*For a Sister or a Brother.*—A sister residing with her parents should wear second mourning, with crape if desired, for 6 months, and going-out-of mourning for 6 months. For the sister who is married and has a home and a family of her own, the length of mourning is only half so long.

**22. Mourning Garments and Accessories.**—Mourning does not call for an elaborate adoption of current styles; nevertheless garments intended for this purpose should be made to cling to prevailing lines so as not to appear unduly conspicuous. Smart, simple, individually becoming clothes are the kind to adopt, and good material is an essential, as nothing looks more unattractive after a little use than a deep black taking on a rusty or a green tinge, as black invariably does if the material is not of good grade. It is therefore advisable to have few garments of as good a quality as money can procure. Then, too, it is desirable to have the wardrobe as limited as possible, so that when the mourning period is at an end the black clothes may be eliminated without seemingly undue extravagance.

**23.** Among the materials suitable for mourning garments are serge, cheviot, crêpe de Chine, gabardine, lusterless broadcloth, poplin, dull-finished taffeta, and other silk and woolen fabrics. If crape is used as trimming, there should be no other trimming; if crape is not employed, dull-finished braids and buttons and simple patches of hand embroidery in dull silk will do, but, as a rule, just as little trimming as the design of garment selected will permit, should be used.

Of the sheer materials, Georgette crêpe is an attractive material for mourning clothes or for simple black-and-white garments. Of the cotton materials to be used for making mourning dresses, it is well to choose voile, dimity, batiste, organdie, net, and handkerchief linen when such fabrics are in vogue.



For the simple collars and cuffs that are worn so much with mourning or black clothes, white mourning crape, Georgette crêpe, organdie, scrim, batiste, and fine linen are desirable. Such accessories may well be finished with hand or machine hemstitching or a very small amount of hand embroidery, instead of with lace or more showy trimming.

**24.** To be correctly dressed in mourning, it is necessary to give proper attention also to the style and quality of footwear, gloves, and other accessories, and if a veil is not to be worn, the hat must be one that is conservative in shape and trimmed in a simple manner. Veils to be worn at the time of the funeral may, if desired, be rented of milliners at a small cost. They are usually made of crape or nun's veiling, which is a smooth, lusterless, transparent silk, and are  $1\frac{1}{2}$  yards in length. Jewelry should not be worn with mourning apparel unless it is of dull jet, gun metal, or old silver. A single string of small pearls is also permissible.



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